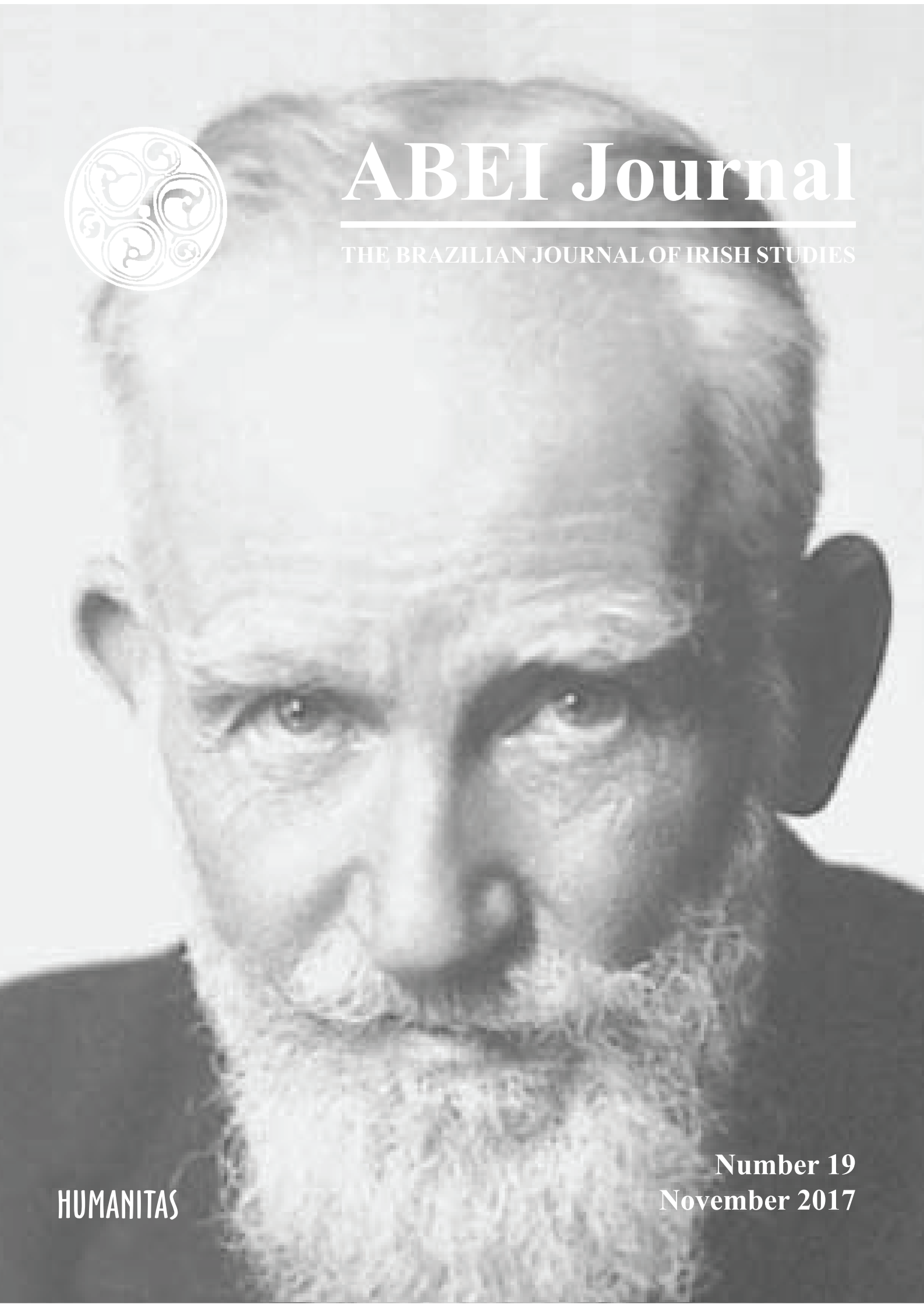

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Cover: George Bernard Shaw in 1925 at the time he received the Nobel Prize for Literature. (Public domain).

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Peter James Harris*

The current issue of *ABEI Journal* is dedicated to the presentation of a snapshot of twenty-first-century research in the area of Irish Studies in Brazil. Eighteen researchers responded to the Call for Papers and have provided an account of their projects whether ongoing or concluded. It is an impressive array and gives a useful insight into the wide range of interests and approaches that are motivating Irish Studies researchers in Brazil at the present time. Given the voluntary nature of the contributions it is inevitable that the accounts published here are only a sample of the total extent of the work being carried out, so the reader should certainly not imagine that what follows is a complete and detailed map of the terrain.

To a certain extent the papers published here serve as a partial updating of the survey included in *Irish Studies in Brazil* (Humanitas, 2005), edited by Munira Mutran and Laura Izarra, which gave a comprehensive introduction to the fundamental importance of USP (University of São Paulo) in the development of the field over the quarter of a century prior to the volume's publication. Of particular importance is the section containing the abstracts of the eleven MAs, eleven PhDs and one Postdoctorate that had been produced in Irish Studies at USP in that period. The first of those abstracts was that of Professor Mutran's own 1977 doctorate on the characters in Sean O'Faolain's short stories. In the four decades that have elapsed since then almost all of the authors of those dissertations and theses have gone on to achieve distinction in their own academic careers and it is, to a large extent, the work of their supervisees that is represented here.

As one of those USP alumni myself I would have welcomed the opportunity in the present selection to have been able to trace that genealogy with considerably more precision than the information volunteered by the writers makes possible. In their Biodata most of the authors have not seen fit to mention the name of their supervisor nor even, in some cases, the institution where they are conducting their research. Incomplete though this information is one notes that research in Irish Studies has long since escaped the confines of USP to colonise the wider world of Brazilian academia at large. Indeed, one notes that three of the Brazilian researchers included

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here give an account of their research in Ireland itself, at the Waterford Institute of Technology and Trinity College Dublin. In the latter case, Thalita Serra do Castro and Maria Clara Mendes are beneficiaries of the ABEI Fellowship, generously set up by my own postdoctoral supervisee, Rosalie Rahal Haddad, and her husband Claudio to enable a Brazilian student to study for his/her MPhil at TCD every year. Apart from USP itself, other Brazilian institutions mentioned by the researchers in their Biodata are PUCRS, a private university in the southernmost state of Rio Grande do Sul; UFRS, a federal university in the same state; UFF, a federal university in Volta Redonda in the state of Rio de Janeiro; and UNICAMP and UNESP, two of the three state-run universities in the state of São Paulo.

In terms of the literary genres chosen by the researchers it comes as no surprise that one third of the projects described here are related to Drama: Alessandra Cristina Rigonato's "A Comic Portrayal of the Troubles in Contemporary Drama"; my own supervisee Claudia Parra's "Building Empowerment Through Drama: The Characterisation Process of Irish Women in Three Plays by Sean O'Casey"; Mariana Lessa de Oliveira's "Philosophy and Literature: Brian Friel's Three Language Plays"; Rosalie Rahal Haddad's "Shaw's *Mrs Warren*'s Profession on the Brazilian Stage"; and Thalita Serra do Castro's "Linguistic Fluidity and Unrealized Territories in Brian Friel's Translations".

A similar number of studies is devoted to Prose, but the focus is more diverse, including studies of novels, short stories and prose works in translation. The five projects relating to this genre are: Camila Franco Batista's "The Contemporary Irish Historical Novel, 2000-2016"; Claudia Santana Martins postdoctoral research, "Creative Hyperfidelity and Finnegans Wake: Reflections on the Translation of Joyce's Criticism of Racist and Nazi Discourse"; Daniela Nicoletti Fávero's "Between Tradition and Renewal: the Representation of Identity in the Contemporary Irish Short Story"; an interesting study of the interface between Science and Literature, José A. O. Huguenin and Gisele G. Wolkoff's "A Transdisciplinary Approach: The Picture of Dorian Gray from the Viewpoint of Physics"; and Patricia de Queiroz Carvalho Zimbres' innovative MA research, "Commented Translation of Short Stories by Desmond Hogan".

Of the remaining eight research projects, two are devoted to Poetry, two to the Cinema, one to History, one to Travel Writing, one to the Irish Language and one to Irish Studies in South America. Poetry is the focus of Julia Gomes de Alencar's "Translation and Alterity: A Study of In This Life, by Michael O'Loughlin" and Viviane Carvalho da Annunciação's "Poetry's Travel-Worthiness: South America and Brazil Through the Eyes of English Language Poets". The two Cinema projects are "Filmic Portraits of Contemporary Ireland: 2003-2018", by Cecília Adolpho Martins, and Stephanie Schwerter's "Belfast after 1994: Narrating the Troubles in Post-Ceasefire Film". The history of the Troubles is revisited by 3 in "From Grieving to Peace: the Cross Community Response in the Aftermath of the Remembrance Day Bombing in Enniskillen". Finally, Travel Writing of a certain kind is examined by Mariana Bolfarine in "Roger Casement in

the Belgian Congo: Translation, Travel Writing and Fiction", while the Irish Language is researched jointly by Pilar Luz Rodrigues and James Cuffe in "The 20-year Strategy for the Irish Language and the Irish Speaking Communities: An Ethnographic Investigation". In the case of Irish Studies in South America the research by Maria Graciela Eliggi, Graciela Obert, Norma L. Alfonso and Enrique A. Basabe brings the perspective of an on-going project, "Contemporary Literatures in Dialogue" that is being developed at the Universidad de La Pampa, Argentina.

The eighteen research projects introduced here by their progenitors give a very encouraging impression of the rich and dynamic work being undertaken in the area of Irish Studies by researchers both within Brazilian universities themselves and also at institutions outside the country. Given that the overview represented here is only a partial glimpse of the research being carried out at the present time one can but admire the extraordinary careers of Munira Mutran and Laura Izarra, and all their fellow academic supervisors at universities throughout Brazil, who continue to stimulate, structure and develop such an important contribution to this most fascinating of fields.

São Paulo's Theatro Municipal was inaugurated on 12th September 1911.

Research Projects

Belfast after 1994 Narrating the Troubles in Post-Ceasefire Film

Stephanie Schwerter*

Abstract: *The project carried out as an associate researcher of the W. B. Yeats Chair of Irish Studies at University of São Paulo is part of an on-going book project entitled "Framing Division. Belfast, Beirut and Berlin in Contemporary Film". Following a comparative approach, I set out to explore the cinematographic representation of three cities famous for their different internal boundaries. Films focussing on Belfast shall be analysed in comparison to feature films dealing with Berlin during the Cold War and Beirut during the Civil War.*

Keywords: *Contemporary films; the Troubles; Belfast.*

The present study concentrates on the illustration in Post-Ceasefire film. Since the outbreak of the Northern Irish conflict in 1968, a great number of cinematographic works depict the consequences of political violence. Feature films such as *Angle* (1982) and *The Crying Game* (1992) by Neil Jordan, *Cal* (1984) by Pat O'Connor, Jim Sheridan's *In the Name of the Father* (1993) or Philipp Noyce's *Patriot Games* (1992) spring to mind among many others. As the epicentre of political violence, Belfast has become a recurrent setting for a variety of films. Most of the films produced in the 1980s, and even at the beginning of the 1990s, render a rather grim picture of Northern Ireland, concentrating on paramilitary fighting, the British Army, imprisonments or the Hunger Strikes. Belfast is frequently illustrated as a place in which the peaceful co-existence of the two ethno-religious communities is seen as impossible. The city's fragmented urban space as well as its internal ethno-religious boundaries[1] have inspired numerous action films featuring shootings, bombings, raids and abductions.

However, in the years following the first ceasefire declaration made by the IRA in 1994, a search for new forms of cinematographic expression can be observed[2]. The improvement of the political climate in the region gave rise to gradual growth of mental and emotional distance from the conflict[3]. As a result, a young generation of scriptwriters

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and producers started to represent the Troubles from a fresh angle in order to express the "new mood of optimism"[4] generated by the more peaceful atmosphere in Northern Ireland. In addition, the emergence of alternative forms of funding encouraged innovative filmmaking activities: The newly founded Northern Irish Film Council (NIFC) provided a production fund in support of locally-made films[5]. The development of Northern Irish cinema was further encouraged through the introduction of UK lottery funds, increased Arts Council funding, and the BBC Extending Choice policy, a policy aiming at greater regional autonomy[6].

Before the 1990s, a Northern Irish cinematographic tradition was literally absent as most of the films on the Troubles had been produced in the Republic of Ireland, Great Britain or the US. Only in the early 1990s, the calmer political atmosphere made it possible to shoot films directly in Northern Ireland. During the most turbulent years of the Troubles, filming on location had not been possible because of security risks and the connected high insurance costs. In those days, Dublin, London or Manchester had habitually served as substitutes for Belfast[7]. John Hill claims that due to the shooting in stand-in locations, Belfast appears in many films as "an abstract place of the imagination"[8]. The key landmarks of the city are absent in those productions and therefore, the place lacks in "specific geographical and physical markers"[9]. The only Belfast-specific features which can be spotted in those films are murals and kerb-stone paintings, which had been artificially added to walls and pavements of the stand-in location in order to recreate the Northern Irish décor. For this reason, Hill argues that Belfast-films shot in other places communicate only little sense of Belfast as "an actual lived-in-space"[10].

The changed post-ceasefire situation, however, spawned alternative perspectives on the Troubles and films produced after 1994 are widely considered as "Ceasefire cinema"[11]. The term suggests not only that these films were enabled by the ceasefire – thanks to alternative financial resources, the possibility of shooting on location –, but also due to an achieved psychological distance towards the Troubles[12]. Due to the changed political situation, the region's history could be revisited and the future imagined with more optimism. Whereas a number of "Ceasefire films" concentrate on the new situation in Northern Ireland generated by the Peace process, others return to troubled periods of the conflict, illustrating them from an alienating angle.

In a number of films, innovative visions of the Northern Irish conflict are reached through a carnivalesque plot shaped by grotesque characters, comic situations, slapstick as well as subversive word-play. In line with Mikhail Bakhtin's theory of carnavalisation, they aim at the derision of established authorities and tackle received visions of the Troubles[13]. Productions with a humorous take on the political situation include, among others, David Caffery's films *Divorcing Jack* (1998) and *Cycle of Violence* (1998), John Forte's *Mad About Mambo* (1999), Barry Levinson's *An Everlasting Piece* (2000), and Dudi Appleton's *The Most Fertile Man in Ireland* (2003), Adrian Shergold's *Eureka Street* (1998) – a BBC television series in four episodes – Steven Butcher's television film *Two Ceasefires and a Funeral* (1995), as well as *Give my Head Peace*, a popular TV series running on BBC Northern Ireland from 1995 until 2005. The latter being produced

by Tim McGarry, Damon Quinn and Michel McDowell, a group of filmmakers calling itself the Hole in the Wall Gang.

Some of the films shot after the ceasefire attempt to overcome Belfast's troubled past entirely and try to show the city as a place which is not anymore marked by ethno-religious segregation and political violence. *With or Without You* by Michael Winterbottom (1999) and *Wild about Harry* (2000) by Declan Lowey, are examples for productions in which Belfast is presented as a "normal" European city in which its inhabitants are rather preoccupied with their personal lives than with sectarian fighting. Whereas *With or Without You* narrates the story of a couple having difficulties to conceive a baby, *Wild about Harry* illustrates the amorous adventures of an unfaithful TV cook.

The films chosen for analysis in the present study depict Belfast's division in very different ways. In this context, I shall not only concentrate on the portrayal of the physical aspect of the city but also on the illustration of the urban population. The first part of my analysis is dedicated to the cinematographic representation of Belfast's territoriality, taking Thaddeaus O'Sullivan's *Nothing Personal* (1995) and Marc Evans *Resurrection Man* (1998) as examples. Both films belong to one of the most popular sub-genres of films dealing with the Northern Irish conflict, the so-called Troubles Thriller[14].

In contrast to the majority of the Troubles thrillers, *Nothing Personal* and *Resurrection Man* do not concentrate on the IRA. The two films belong to the rare cinematographic representations of Northern Ireland dealing with the milieu of loyalist paramilitaries. The action of both films takes place in the mid-1970s and echoes the violent deeds of the Shankill Butchers, "one of the worst chapters in Belfast's bloody history"[15]. The Shankill Butchers were an eleven men strong splinter group of the UVF, which terrorised the East Belfast's Shankill area between 1975 and 1985.

It is not surprising that the tense political climate has made Northern Ireland a "thriller writer's dream"[16]. Belfast became one of the main thriller settings due to its urban space divided into numerous Catholic and Protestant areas. Boundary markers such as peace lines, murals, flags and kerbstone paintings literally transformed the city into the adventure playground *par excellence* for the urban terrorist"[17]. As its political situation provides the essential ingredients for a thriller action, Belfast is almost naturally chosen by writers and filmmakers as a convenient setting for their works. Hinting at James Bond, Alan Titley argues that Northern Ireland has even managed to replace the Soviet Union as an important thriller location: "since the melting away of the worst icicles of the cold war – Northern Ireland has come as a boon to the thriller writer"[18]. Even if *Resurrection Man* and *Nothing Personal* were released after the ceasefire, they still follow the model of the traditional *Troubles Thriller*. Based on novels, both films adopt a realistic, almost documentary format. Due to the city's numerous boundary markers, Belfast's geography gives rise to a film action based on tension and excitement.

The second part of my study is dedicated to tropes of violence, focussing on *Titanic Town* (1998) by Rodger Michell, *The Boxer* (1998) by Jim Sheridan and *Good*

Vibrations (2003) by Lisa Barros D'Sa and Glenn Leyburn. The three films provide an unusual perspective on Belfast through the eyes of characters, who could be seen as marginalised individuals. In the following, the term "marginalised individual" is employed to describe liminal characters who are on the edges of the mainstream and who are not primarily interested in the perpetuation of political violence nor in the Northern Irish political discourse.

Set in the 1970s and 1980s, the films address the topic of marginality through a focus on the lives of unconventional protagonists who offer quirky, non-mainstream views. Different tropes of violence are used in order to depict the characters' life in a deeply divided city. In this context, tropes are defined as recurrent significant themes or motives. In *Titanic Town*, the Troubles are perceived from the point of view of the teenager Annie McPhelimy (Nuala O'Neill). Annie, the protagonist of *Titanic Town*, attempts to lead a "normal" life in Republican West-Belfast, torn between her A-level exams and her first boyfriend. Her youthful perspective on the world around her stands out against more mainstream perceptions of the Troubles as seen through the eyes of adult and mostly male characters in film.

In the *Boxer*, the female protagonist is Maggie (Emma Watson), a young woman who is married to an imprisoned IRA-man. As a prisoner's wife in Republican West-Belfast, she is living on the margins of society. The film stands out against traditional Troubles thrillers, as it illustrates the pressures which the Republican community exercises on women whose husbands are in jail.

The protagonist of *Good Vibrations* is the DJ Terri Hooley, a music enthusiast, idealist and rebel, played by Belfast actor Richard Dormer. Fascinated by the emerging underground punk movement, he opens a record shop in the centre of Belfast in the midst of the Troubles. His unconditional passion for music in a city dominated by sectarian fighting is not always comprehended by his family and friends. As a result, he comes to feel like a "spiritual" outsider. Through the alienating perspectives of the three marginalised characters – Annie, Maggie and Terri – *Titanic Town*, *The Boxer* and *Good Vibrations* communicate a somewhat unusual vision of Belfast and its inhabitants.

In a third part, I focus on the representation of social and spatial division through humour and irony, exploring three films: *Divorcing Jack* by David Cafferty (1998), *An Everlasting Piece* by Barry Levison (2000) and *Mad About Mambo* by John Forte (2000). *Divorcing Jack* and *An Everlasting Piece* can be seen as parodies of the traditional Troubles thriller genre. Through grotesque characters and a subversive use of language, both works create a comically distorted vision of Belfast's society. With humour and irony, they shed a defamiliarising light on the clashes of the two communities.

Divorcing Jack is based on Colin Bateman's eponymous novel, narrating the comic misadventures of the journalist Dan Starkey. Bateman himself provided the screenplay and the young Irish director David Cafferty was recruited to direct his first feature film[19]. Whereas Bateman belongs to the Protestant community, McEvoy hails from its Catholic counterpart. The protagonist of *An Everlasting Piece* is Colum, a Catholic barber who has the ambition of setting up a hairpiece selling business with his

Protestant colleague George. The action is inspired by the reminiscences of McEvoy's father, a barber, who worked in Northern Ireland for many years for customers from both communities.

Mad about Mambo is set in post-ceasefire Belfast, a city in which sectarian violence has ceased but where underlying sectarian tensions are still seething under the surface. The protagonist of the film is Danny (William Ash), an eighteen-year-old Catholic working-class boy from West-Belfast, who spends most of his time playing football. His dream is to become a professional football player. One day, Danny watches a TV interview with Carlos Rega (Daniel Caltagirone), a Brazilian football player, who has just joined the Belfast United team. When he is asked by the journalist how he feels about being the first ever Catholic having been accepted into the team, he answers: "For me, the only religion is football" (6.00-6.05). In order to attribute to his film a humorous tone, the director plays with a number of stereotypes about Brazil. Carlos explains to the journalist that in his country, people learn to dance *Samba* before they start walking. In a caricature of a Brazilian Portuguese accent, he states: "Well, in Brazil, rhythm is life. We learn to *Samba* before we learn to walk. When we play football, we don't run with the ball, we dance." (6.11-6.20).

The last part of my study is dedicated to two recent films in which Belfast's past is revisited in contrasting ways. Yann Demange's *'71* (2014) and Nathan Todd's *A Belfast Story* (2013) provide an innovative vision of the political violence acted out on Belfast's streets. Even if only one year lies between the release of *'71* and *A Belfast Story*, both films are set at very different periods of the conflict and revisit the city's past in very different ways. While *'71* takes place at the beginning of the Troubles, the action of *A Belfast Story* is set in post-Troubles Belfast. The different times chosen by Demange and Todd reflect the need felt by contemporary directors and scriptwriters to return to various periods of the Northern Irish conflict in order to come to terms with the regions in the recent past. Through their unconventional protagonists and the way the action is rendered, the two films depart from traditional illustrations of the Northern Irish conflict.

In *'71*, a young British soldier, Garry Hook (Jack O'Connell), is sent to Belfast at the beginning of the Troubles, at a very tense period of the conflict. Hook functions as a focaliser through whose eyes the action is told. The city is perceived through the uncommon perspective of a young British soldier who joined the army for material reasons and not out of political convictions. Through a young innocent protagonist, Demange illustrates the confused situation reigning in Northern Ireland during the Troubles, a situation, in which even the army is unable to get a grip on the functioning of the city. With the perspective of an outsider, the director manages to shed an unbiased view on the political violence on Belfast's streets.

A *Belfast Story*, on the contrary, is set in contemporary Northern Ireland, which seems to be at peace. However, a new kind of violence is addressed at long retired, former IRA members, who have not been judged for their deeds. In *A Belfast Story*, Todd choses a detective as an uncommon protagonist. Focussing on the detective's considerations and investigations, the film moves away from the detailed portrayal of cruel acts commonly

occurring in *Troubles thrillers*. The violence depicted in *A Belfast Story* clearly differs from the sectarianism in conventional Northern Irish films, as the murders committed are not any more sectarian killings but mere acts of personal revenge.

In the context of the overall book project, my analysis of the cinematographic representation of Belfast functions as a basis against which films on Berlin and Beirut are explored. I set out to investigate whether German and Lebanese filmmakers use similar strategies in order to depict the division of city space as well the segregation of the urban population generated by a war-torn environment. Furthermore, I attempt to answer the question whether – similar to the cinematographic depiction of Belfast – the representation of Beirut and Berlin changes with the changing political situation in the respective country. Can an evolution from a realistic, almost documentary depiction towards a more humorous illustration of Berlin and Beirut be determined or do German and Lebanese scriptwriters and directors chose different means in order to visualise the evolution of the two capitals from places dominated by a political conflict towards modern cities in which political tensions become gradually part of the past?

Notes

1 Cf. Shirlow, Peter; Murtagh, Brendan: *Belfast. Segregation, Violence and the City*. Dublin: Pluto Press, 2006. 57-100, Jon Calame, Esther Charleworth, *Divided Cities. Belfast, Beirut, Jerusalem, Mostar, and Nicosia*, Phidaldephia: University of Pennsylvania Press, 2009. 61-81.
2 McLoone, Martin: *Irish Film. The Emergence of a Contemporary Cinema*. London: British Film Institute, 2000. 64.
3 Cf. Morrissey, Mike; Smyth, Marie: *Northern Ireland After the Good Friday Agreement. Victims, Grievance and Blame*. London: Pluto Press, 2002, p. 3; Paul Dixon: *Northern Ireland. The Politics of War and Piece*. Basingstoke: Palgrave, 2002. 224-280.
4 Kennedy-Andrews, Elmer: *(De-)constructing the North: Fiction and the Northern Ireland Troubles Since 1969*. Dublin: Four Courts Press, 2003. 189.
5 Cf. Hill, John: "Divorcing Jack". In Brian McFarlane (ed.): *The Cinema of Britain and Ireland*. London: Wallflower Press, 2003. 228.
6 Cf. Barton, Ruth: *Irish National Cinema*. London: Routledge, 2004.162.
7 Hill, *Cinema and Northern Ireland*, p. 213.
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9 Ibid.
10 Ibid.
11 Hill, "Divorcing Jack", p. 229.
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13 Bakhtin, Mikhail: *Rabelais and His World*. Iswolsky, Hélène (ed.). Bloomington: Indiana, 1984.1.
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O'Sullivan, Thaddeaus: *Nothing Personal*, 1995.
Sheridan, Jim: *The Boxer*, 1997.
Todd, Nathan: *Belfast Story*, 2013.

Shaw's Mrs Warren's Profession on the Brazilian Stage

Rosalie Rahal Haddad*

Abstract: *This article analyses the reception of* Mrs Warren Profession *in Brazil and is based on my book* Bernard Shaw in Brazil: The Reception of Theatrical Productions, 1927-2013. *(Peter Lang, 2016). My intent is to provide a general view of three productions, in the context of pertinent information about the political, economic, and cultural climate at the time they were staged in Rio de Janeiro and São Paulo. For several decades, theatre and theatre criticism in this country were precariously established; commercial considerations frequently prevailed over aesthetic concerns, and the theatregoer with no knowledge of English could have no guarantee that the translated text or adaptation bore any more than a passing resemblance to the original upon which it was based. In the 1950s, together with an acceleration of economic growth, there was an increasing development in its social and political infrastructure, such as the rise of the middle class, freely elected presidents, and the building of the new capital, Brasília, which resulted in a more optimistic view of Brazil's place in the world. Consequently, in 1960, the Brazilian audience witnessed the best production of a Shavian play to date, presented by a highly skilled director, excellent actors, and reviewed by well-informed and articulate critics. It is my purpose to demonstrate that* Mrs Warren's Profession*, produced in 1947, 1960 and 1998, reflects the trajectory of the Brazilian stage and its close relationship to the country's socioeconomic and political status.*

Keywords: *George Bernard Shaw;* Mrs. Warren Profession*; Brazilian stage*.

Brazilian Productions of *Mrs Warren's Profession*

Mrs Warren's Profession was first staged in Brazil in 1947. There have been three productions altogether: one in São Paulo and two in Rio de Janeiro, with a total of 140 performances. The first production in São Paulo was a single performance, in Italian (*La Professione Della Signora Warren*) by the Italian *Emma Gramatica Company*, at São Paulo's *Theatro Municipal*. In 1960, the Italian emigrant, Gianni Ratto, directed a production by the newly founded *Teatro dos Sete* [*Theatre of the Seven*], with a cast

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including Fernanda Montengro,[1] Fernando Torres,[2] Ítalo Rossi,[3] Sérgio Britto,[4] Alfredo Souto de Almeida,[5] Luciana Petrucelli[6] and Gianni Ratto.[7] The production ran from 30 April to 31 July. The most recent production ran from 12 June to 30 August 1998 and was directed by Eric Nielsen.

Mrs Warren's Profession would not have been considered an important play in Brazil if it had not been for the production by *Teatro dos Sete*. According to Tania Brandão, the history of the Brazilian theatre is full of mysteries. One of these is the lacuna in Rio de Janeiro which followed the success of *Os Comediantes* [*The Comedians*], which introduced modernism into the Brazilian theatre with Nelson Rodrigues's play *Vestido de Noiva* in 1943, until 1960, when *Teatro dos Sete* produced *Mrs Warren's Profession*. From the point of view of Brandão, the modern theatre in Rio can be considered as a very "late bloomer", as the stage in that city consistently produced plays beneath the quality of *O Vestido de Noiva*, becoming a "machine which repeated itself" in producing low-quality plays. The "modern" had its debut with the *Teatro dos Sete*, which was established in 1959, designed to be the first modern *Carioca* Company, in the sense that it did not represent a mere transposition of the theatrical scene from São Paulo. With the *Teatro dos Sete*, the "modern" gave birth to a theatre which deserves to be described as "a star factory".[8]

The 1940s

Even though São Paulo is the city with the largest number of Italian descendants in Brazil, it is quite a coincidence that the first production of *Mrs Warren's Profession* should have been by an Italian Company, the *Companhia Italiana Emma Gramatica*, who presented a single performance at the *Theatro Municipal*, in Italian, on 23 August 1947. The first Brazilian production of *Pygmalion* had also been staged in São Paulo at the *Theatro Municipal* by an Italian Company, the Tatiana Pawlova Italian Comedy Company, twenty years previously, in 1927. Due to the poor state of Brazilian archives for the 1920s, it is impossible to be sure whether *Pygmalion* was performed in Italian, though it seems likely.

The first production of *Mrs Warren's Profession* received a moderately enthusiastic review in the *Folha da Manhã*, under the title "Comic Heroines. Bernard Shaw's *La Professione Della Signora Warren* and *Quella* de C. G. Viola". Since the play was performed in Italian it is possible that the success of the Italian Company may be attributed to the fact that, up until 1940, the Italian colony was one of the largest in Brazil, with a total of 1,508,281 immigrants.[9] The review indicates that the critic had at least read Shaw's *Unpleasant Plays*. However, his knowledge of the play itself was insufficient to save him from describing *Mrs Warren's Profession* as a "comedy". When Shaw wrote the play, he was at the height of his Fabian Socialist ideology, and he himself did not class his *Unpleasant Plays* as "comedies".

The 1960s

Given that Shaw wrote his play in 1894, it is striking that the first Portuguese-language production of the play to be staged in Brazil was almost three quarters of a century later, in 1960. Advance publicity was given in *Estado de São Paulo*, in the very first days of the new decade, on 5 January, when the newspaper informed its readers that Olga Navarro was in a production by the *Teatro dos Sete*, under the direction of Gianni Ratto, and that rehearsals would start two days later.

The newly formed company had a season at Rio de Janeiro's prestigious Copacabana Theatre, situated in the Copacabana Palace Hotel, Brazil's most elegant and expensive hotel at that time. The season opened with Artur Azevedo's popular farce, *O Mambembe* (1904), and *Mrs Warren's Profession* was to follow it in the first fortnight of April.

According to Michael Holroyd, Beatrice Webb, Shaw's friend and companion in the propagation of Fabian Socialism in London, suggested that "he should put on stage a real modern lady of the governing class – not the sort of thing that theatrical and critical authorities imagine such a lady to be". To which Shaw added: "I did so: and the result was Miss Vivie Warren."[10]

The actress for whom Shaw wrote the part of Vivie Warren, was Janet Achurch. Although, as a novelist, Shaw had already attempted to portray his ideal of a "new woman", it was only in this play that he completed his first sketch on this subject. Unconsciously or not, the character was also a self-portrait, so much so that contemporary critics commented that Vivie was Shaw's female counterpart. However, it has to be said that Shaw had perhaps not yet reached the ability of portraying a mature "new woman", and the end result was that Vivie was painted in black and white. Despite the fact that Shaw was never known for describing nuances in the psychological sphere, his later female characters are equally independent and strong-willed but do not serve so evidently as pamphleteers of his political ideology.

The critic Paulo Francis recognised the merit of the *Teatro dos Sete*; however, he was somewhat skeptical with regard to the potential for the group's success with Shaw's play. His reservations were not due to any doubt as to the competence of the group but, rather, to the prevailing conditions in the Brazilian theatre. The choice of *O Mambembe* as an inaugural production was certainly governed by its significance in the history of the Brazilian Theatre as much as by its commercial potential. First performed in 1904, the play is a *burleta*,[11] which deals with Arthur Azevedo's campaign to build a theatrical space in Rio de Janeiro so that Brazilian theatrical companies would no longer have to *mambembar* [*tour third-rate venues*] around the country in search of an audience in order to survive. Ironically, Azevedo's crusade failed because, when the building was constructed in 1909, it was not designed as a theatrical space.

However, the 1960 production was very successful, and very well-received by critics and audience. There is no doubt that the best reviews were written by Paulo Francis (1930-97), and one cannot help but be impressed by his knowledge of Shaw:

> […] Ratto's greatest merit is his simplicity. A dense simplicity, an economy achieved with great sacrifice. Is there anything more banal than having an actress turn her back when her character has to say something painful to herself? When Ratto uses this resource three times at the Copacabana, he reacquires his initial freshness, such is the precision in the choice of the moments. And the duality between Shaw's intellect and humanity is revealed through this type of simplicity […] Cláudio Mello e Souza's translation works […] The important thing, however, is that Cláudio Mello e Souza succeeded in translating into Portuguese the formal language of the play without impeding the necessary fluency of the language: in other words, the cultured way of speaking of most English characters is also translated into Portuguese speech, which is no mean thing: this is the merit of the translation […].[12]

As a production of *Candida* had opened in Rio de Janeiro on 22 March, just over a month before the premiere of *Mrs Warren's Profession* on 30 April, there were now two Shaw productions on stage simultaneously. Brazilian critics could hardly believe their luck and reviews were abundant in the newspapers. However, many other Brazilian critics had a very limited knowledge of the play and were thus restricted to making superficial comments.

The theatre critic of the *Diário de Notícias*, Henrique Oscar, wrote a much less detailed review, which was published on 5 May 1960:

> I do not have the original to hand, so I cannot assess the fidelity of Cláudio Mello e Souza's translation. But it seems fluent to me, with just a few corrections necessary, as in the use of the word *preconceitual*, which I cannot find in the dictionary, of *perversa* (more or less: "I am a perverse woman"), where *pervertida* seems more appropriate, if I am not mistaken, and a construction that puts two words together, in which the final syllable of one word and the first syllable of the other create a cacophony which, obviously, I am not going to repeat here.[13]

One wonders whether Oscar's admission that he did not "have the original to hand" when he was writing his review, meant that he had not read the play at all. His comments about the translation are so unclear that it is somewhat difficult to understand what he has in mind. Unfortunately, even in 1960, when the Brazilian theatre had its best reviewers, not all of them read the play they were reviewing, neither in the original language nor in translation. The difficulty of finding good translators had long been a problem in the theatrical milieu; but, even in this golden period for the Brazilian theatre, some of the critics were less than perfect too.

By a twist of historical fate, it was in 1960 that Jânio Quadros was elected as President. He was the choice of the *UDN* [*National Democratic Union*], a right-wing party. Elected to bring rampant inflation under control, the eccentric Quadros threatened to resign the year after his election and was surprised when his resignation was accepted.

He was replaced by the left-wing Vice President, João Goulart. Three years later, the military issued a manifesto denouncing Goulart as a subversive, and, on 1 April 1964, military units seized key government offices in Brasília and Rio. Within days, the new government had consolidated power and Brazil faced twenty-one years of dictatorship. The outcome of this political crisis was devastating to the performing arts, and for the next two decades the Brazilian theatre suffered heavy censorship. Furthermore, it seems that advances in word-processing technology of the new Millennium have brought with them a decline in literacy. The critics who wrote so perspicaciously about *Mrs Warren's Profession* are no longer with us. The last of their number was the notable critic, academic and translator, Barbara Heliodora, who died, at the age of 91, in 2015.

The 1990s

By the 1990s the number of Brazilian newspapers had been drastically reduced. In São Paulo, there were only two important ones, *O Estado de São Paulo* and the *Folha de São Paulo*. In Rio, there were *O Globo* and the *Jornal do Brasil*, and the latter suffered a serious financial setback, and, as of 2010, is now only available online.[14] The weekly news magazine, *Veja*, which carries occasional theatre reviews, circulates both in São Paulo and in Rio de Janeiro. However, not surprisingly after the hiatus in theatrical activity during the dictatorship, the level of Brazilian theatre criticism bore no comparison with the quality it enjoyed in previous decades. Theatre reviews ceased to be published on a daily basis, and it is safe to say that there are no longer any critics with the level of those who reviewed the 1960 production of *Mrs Warren's Profession*.

It is also important to add that the Brazilian theatre has now been largely superseded by television soap operas, which had their debut in Brazil in 1951, the same year that television first became part of the lives of a few privileged upper-class citizens. Before the advent of television, soap operas were broadcast on radio. The first television network to produce soap operas was *TV Tupi*, which ran only two episodes a week. At that time, actors only made use of formal language, as if they were performing on stage, since most soap operas were literary adaptations of famous Brazilian writers such as Machado de Assis, José de Alencar and Erico Verissimo. In the 1960s, they became very popular, not because every house had a TV set but because householders who did shared it with neighbours and friends. As a result of increasing demand, from two episodes a week, soap operas began to be transmitted daily. From 1965 on, *Globo TV* entered the market of soap operas and became a major source of public entertainment, as well as a new and powerful source of employment for writers, directors and actors. Most of the other channels which used to compete with *Globo* closed their doors. Its major competitor today is *TV Record*, which consistently employs highly popular actors. Due to such intense competition, Brazilian soap opera fans now have no lack of options.[15] On the other hand, to be on the *Globo TV* payroll is every actor's dream, and theatres find it increasingly difficult to attract actors. On the other hand, soap operas open the route to success and financial reward.

For all these reasons it is therefore not surprising that almost four decades were to pass before Brazil was to have the opportunity of seeing *Mrs Warren's Profession* once more. On 12 June 1998, a new production of the play, directed by Eric Nielsen, opened at the *Teatro Villa-Lobos* – which, by coincidence, is also in Copacabana. The text used was the same translation as that utilised in 1960. Although the director and his cast alike were naturally optimistic about the prospects for the revival, this last production was not nearly as good as the one in 1960. The director chose the play because it combined elements he had been searching for in productions such as *Blackou*t. Apparently, he saw the play as some kind of thriller. Furthermore, there had been a radical decline in the quality of the production itself and in the background scene. During the 1990s Rio suffered a near collapse in basic factors such as security – due to the explosion of *favelas*, the heartland of drug traffic, and endemic corruption among politicians and the police force – education and health. In addition to all the setbacks, the transfer of the nation's capital to Brasília took its toll on the finances of Rio de Janeiro. Multinational companies and banks had gradually moved to São Paulo, which absorbed a previously unheard-of wave of *Cariocas* – much to the dismay of some *Paulistas*.

As a sign of the times, the number of reviews of the new production was far lower than had been the case four decades earlier. Advance publicity, penned by Debora Ghivelder who wrote a piece under the title "Hypocritical Morality", and was printed in *Veja Rio* magazine, edition 1550, 10 June 1998, was the first Brazilian critic to make any mention of the topic of incest. This raises the possibility that the 1960 production cut the reference from the play or, more likely, that the critics ignored the subject intentionally. Ms Ghivelder's mention of incest may therefore be taken to signify that, in 1998, Brazilian society, especially in Rio, was more open to deal with certain taboo issues than before.

Even today it is a regrettable feature of Brazilian theatre that plays are expected to fit into a format of 90 minutes or less and, in general, it is understood that there should be no interval between acts. This is probably a concept that has spilled over from the cinema, and it reflects an anxiety that, if there is an interval, the audience may not return for the second half of the performance! Given that *Mrs Warren's Profession* is a four-act play, which could be expected to take well over two hours if performed in full, one shudders to imagine what it must have been like when reduced to a duration of just over one hour!

Another sign of the times was that performances of the play were from Thursdays to Sundays only. Back in 1960, the play had been performed on every day of the week, with a Sunday matinee as well. Nowadays, the Brazilian theatre only seems to operate from Friday to Sunday! Separated by almost forty years, the two productions of *Mrs Warren's Profession* reflect the cultural and economic context in which they were each staged. In 1960, Gianni Ratto rehearsed his actors as diligently as he had used to do in Italy. Even if some of them were not quite prepared to face such a rigorous schedule, the reviews suggest that Ratto succeeded in the end, being responsible for every detail on stage, striving for an impeccable outcome. The decline is further reflected in the

two venues. By 1998, the highly-reputed Copacabana Theatre had long since closed its doors, and the Villa Lobos was a very poor second both in tradition and localisation – being situated at the mouth of one of Copacabana's tunnels. One has a sense of an overall decline in Brazilian theatre from its heyday in 1960 to comparative decadence at the end of the twentieth century. Barbara Heliodora made it clear, in her review of this last production, that Shaw was still relevant for a Brazilian audience at the end of the Millennium. Unfortunately, it seems that the Brazilian theatre itself was certainly not holding up as well as the playwright.

Notes

1 Fernanda Montenegro (b. 1929) is a Brazilian stage, television and film actress. http://en.wikipedia.org/wiki/Fernanda_Montenegro.
2 Fernando Torres (1927-2008) was a Brazilian actor, film and theatre diretor and producer. http://en.wikipedia.org/wiki/Fernando_Torres_(actor).
3 Ítalo Rossi (1931-2011) was a Brazilian actor. http://pt.wikipedia.org/wiki/%C3%8Dtalo_Rossi.
4 Sérgio Britto (1951-2008) was a Brazilian actor and film diretor. http://en.wikipedia.org/wiki/S%C3%A9rgio_Britto_(actor).
5 Alfredo Souto de Almeida (died 1997) was in the public relations business. http://www.janelapedia.com.br/index.php?title=Alfredo_Souto_de_Almeida.
6 Luciana Petrucelli was Gianni Ratto's wife.
7 Gianni Ratto (1916-2005) was an Italian director, writer, actor and scenographer. http://pt.wikipedia.org/wiki/Gianni_Ratto.
8 Tania Brandão, *A Máquina de repetir e a fábrica de estrelas: o teatro dos sete* (Rio de Janeiro: 7Letras, 2002).
9 Fernando A. Novais, and Nicolau Sevcenko, eds, *História da Vida Privada no Brasil* [*History of Brazilian Private Life*], 233.
10 Michael Holroyd, Bernard Shaw: *The Search for Love*, i (1856-1898) (New York: Vintage Books, 1988), 292.
11 The origin of the word has its root in the Italian burletta, i.e., a light comedy dating back to the Italian theatre of the sixteenth century. It is usually staged as a musical and is less satirical than farces. (Aurélio Buarque de Holanda, *Novo Dicionário da Língua Portuguesa*. Rio de Janeiro: Editora Nova Fronteira, 1975.)
12 Paulo Francis, "The Show"*, Diário Carioca*, 5 May, 1960,6.
13 Henrique Oscar,' Mrs Warren's Profession at the Copacaba Theatre', *Diário de Notícias*, 5 May 1960, 2
14 Jornal do Brasil: http://pt.wikipedia.org/wiki/Jornal_do_Brasil; O Globo: http://pt.wipedia.org/wiki/O_Globo
15 Globo.com: http://www.novelasdaglobo.com/a-historia-das-novelas/

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Roger Casement in the Belgian Congo: Translation, Travel Writing and Fiction

Mariana Bolfarine*

Abstract: *The extraordinary and at the same time controversial life of the Irish revolutionary Roger David Casement (1864-1916) who, after a long and distinguished career as a British consul in Africa and South America, turned into an Irish revolutionary, remains source of inspiration for academic research as well as for the creation of fictional texts. The aim of this project is to explore the importance of testimonial writing, such as that of Roger Casement's consular Congo Report, in revealing the trauma of colonial policy related to the rubber boom, and its representations in fiction. Furthermore, I undertake the task of translating into Portuguese Roger Casement's personal 1903 Diary and his official Report on the rubber economy in the Congo. These documents were organized in* The Eyes of Another Race: Roger Casement's Congo Report and 1903 Diary *(2004), edited by the Irish anthropologist SeamasO'Siochain.*

Keywords: *Roger Casement, translation, travel writing, fiction*

Roger Casement and the Congo

The life journey of Roger David Casement remains source of inspiration for academic research as well as for the creation of prose, poetry, drama and critical essays. Casement was born in Sandycove, Dublin, on 1 September 1864. After the death of his mother, followed by his father's from grief, he moved in 1873 to the Casement family home, Margherintemple, in Antrim, Northern Ireland. It was, however, Edward Bannister, Casement's maternal uncle from Liverpool, who opened the doors to imperial life to him at the age of 16 by arranging a position as a clerk at the Elder Dempster Shipping Line. In 1833 Casement undertook his first journey to Boma and the Congo, and was soon employed at King Leopold II's International African Association in 1884, at the height of the dispute between fourteen European powers over the African continent, which finally culminated in the 1885 Berlin Conference. One year late, in 1886, Casement left the Congo Free State, and was subsequently hired for other postings.

Casement returned to Africa one year later, this time on the pay of the British government, to take up a posting at the Oil Rivers Protectorate in what today is known

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as Nigeria. Casement soon reached the high circles of the empire; he was held in high regard by his peers and was also known for his humane treatment of the colonized peoples. According to the anthropologist Séamas O'Síocháin, since the beginning "Casement was different from the usual colonial officials: he respected the indigenous peoples he encountered, did not carry a gun, and generally avoided violence except as a last resort" (*The Eyes of Another Race* 8). O'Síocháin affirms that by 1902, as a consequence of his colonial experience and twenty years in Africa, Casement had acquired an awareness of the mode of operation of the Congo Free State, conducted through the oppression of the natives, and the experience he gained during his investigations involving British subjects.

By May 1903, pressure from the Anti-Slavery Protection Society led to a debate owing to denunciations in the journalist Edmund Dene Morel's periodical *West African Mail*, concerning the ill treatment and mutilations committed against the Congolese rubber collectors. Meanwhile, Roger Casement was appointed British Consul in the capital of Boma and was sent to report his findings on the atrocities committed by the Belgian *Force Publique*. Upon returning to England, rushing to finish the Congo Report, Casement was introduced to E. D. Morel and they held a meeting on 24 January 1904, in order to found the Congo Reform Association, whose aim was to carry out campaigns in favour of an administrative reform in the region.

As a consequence of Casement's expertise on the workings of the British Empire and its colonies, and after spending seven years as Consul in Brazil (1906-1013), in Santos, Belem and Rio, he was appointed to join a Commission of Inquiry, this time in the Putumayo, a disputed region between Brasil, Peru and Colombia. This time, he was to report on atrocities committed to the Amazonian indigenous peoples, who worked as rubber collector for the Peruvian Amazon Company, registered in London.

Following Casement's Amazonian mission, he resigned from his imperial duties and turned into an Irish revolutionary. With financial aid from the Irish Americans, from 1914 to 1916, he sought German support for the independence of Ireland at the outbreak of the First World War. There, he asked for weapons to arm the Irish Volunteers and tried to form an Irish Brigade with prisoners of war at Limburg Camp. After returning to Ireland in April 1916 to join the Easter Rising, a rebellion that sought the independence of Ireland from the United Kingdom, he was arrested and hanged for high treason in Pentonville Prison in London, on August 3 that same year. Casement was prevented from becoming an Irish martyr, for his name was blackened as a result of the British Home Office having found in his London lodgings a set of intimate journals with homosexual content, known as Black Diaries.

Travel writing in Translation

Casement's legacy for his reports describing atrocities committed against the Congolese and Amazonian Indian rubber collectors remains overshadowed in the Transatlantic World of Britain, Ireland, Africa and South America by both his treason

and his alleged homosexuality. In order to repair this faultline in the Brazilian context, a first step was taken with the successful translation of *The Amazon Journal of Roger Casement/ Diário da Amazônia de Roger Casement*(2016) into Portuguese, edited by Laura Izarra and Mariana Bolfarine, published by EDUSP.

The life of Roger Casement continues to be fruitful ground for new research in several areas of knowledge, and has been highlighted in 2016, the year of the commemoration of the centenary of the Irish Easter Rising as well as of his death. The translation of the *Amazon Journal* has been the springboard to this postdoctoral project, supervised by Dr. Laura Izarra, at the University of São Paulo, which has been ongoing since July, 2016, and is divided into two main parts.

I am currently tackling the first part of this research, which is the translation into Portuguese of the main documents that Roger Casement wrote when he was British Consul in West Africa: Casement's Congo Report and 1903 Diary. During the split PhD developed at the National University of Ireland, Maynooth in 2013, I contacted the Irish anthropologist Séamas Ó'Síocháin, main organizer of the volume *The Eyes of Another Race: Roger Casement's Congo Report and the 1903 Diary* (2004) and discussed with him the importance of translating this piece of work into Portuguese. Its relevance lies in the fact that it not only reveals the outset of the transformation Casement underwent from imperialist to revolutionary, but also because Brazil is a country that has experienced African slavery and was one of the main producers and exporters of rubber, chiefly in the first half of the twentieth century.

Ó'Síocháin's *The Eyes of Another Race* is the only edition of Casement's official report on the exploitation of rubber in the Free State of Congo, ruled by the monarch Leopold II, as well as the personal diaries of Roger Casement for the year 1903. I believe the following quotation from the historian WR Louis, in the "Introduction" to Ó'Síocháin's work, encapsulates the importance of these writings for a deeper understanding of the origins of the struggle for human rights in what was known as the "dark continent", immortalized by the novel *Heart of Darkness* (1912), by the Polish writer Joseph Conrad:

> In 1903 Roger Casement fired the smouldering Congo dispute into a controversy that blazed high and hot. By providing evidence of "wholesale oppression and shocking misgovernment" in the Congo, he enabled the British Foreign Office to take a decisive stand against the Congo State. It was Sir Roger Casement who inspired E. D. Morel to found the Congo Reform Association, one of the most effective propaganda instruments in the twentieth century. The history of the Congo, unlike the history of his native Ireland, was profoundly influenced by Roger Casement. (W. R. Louis 1964, *apud* Ó'Síocháin 2003. 1)

Thus, *The Eyes of Another Race* (2004) is a travelogue which sheds light into the rubber atrocities committed in the Congo Free State ruled by Belgian absolutist monarch Leopold II.

Travel writing as genre will also be discussed, for travel accounts were the most important means of bringing out the news about remote places along the 18th and 19th centuries. Pickford and Martin (2003) explain that "travel accounts offer one of few types of literature to be considered truly global, in that they necessarily embody the industrial progress, intellectual cosmopolitanism and economic expansion that have shaped the modern era." (n.p.) Travelogues that date from the Victorian and Edwardian Eras, when British imperialism reached its peak, were commonly written by explorers, adventurers and colonial officialsin English, the language of the metropolis, as was the case of Roger Casement.

For this reason, translation is of utmost importance in travel writing, for it still has a seminal role to play in informing a wider public about unknown places, peoples and cultures. According to Michael Cronin (1999), in the case of the translation of travel accounts, the role of the translator is intensified. One of the reasons for this is that the translator ultimately takes part in the journey, and the vehicle is no longer the steam boat, train, or road, but the words on the page: "the translating agent like the traveller straddles the borderlines between two cultures." (2) Hence, the translator acts as a mediator; consequently, profound research is required into the cultures of the travel writer (Roger Casement), of his destination (Belgian Congo) and of the country whose language the account is being translated into (Brazil).

Alongside with the translation process, I will also seek a unique angle on transatlantic relations comparing other findings of primary sources to existing bibliography. It is impossible not to associate Casement's writings as revealing of a traumatic rift brought about by unwatched imperial practices. This leads to another facet of my research on Casement's Congo Report and Diary which is the study of fictional representations of the historical figure of Roger Casement as a character in works of fiction that revolve around the rubber boom in the Belgian Congo, namely, *Heart of Darkness* (1902) by Joseph Conrad, *King Leopold's Soliloquy* (1905) by Mark Twain, *King Leopold's Ghost* (1998) by Adam Hochschild and *The Rings of Saturn*, by W.G. Sebald (1999).

The hypothesis of the second part of this research is that these works of fiction bring to light the ambivalences inherent to the figure of Roger Casement – both as agent (as a British Consul) and as a victim (as an Irishman whose native land was dominated by Britain) of imperialism – which were fundamental to his transformation from imperialist jingo into Irish nationalist. The theoretical framework is based on the ideas of cultural trauma formulated by Cathy Caruth, Dominick LaCapra, Anne Whitehead, among others. The results of this research were presented at the SPeCTReSS – Social Performances of Cultural Trauma and the Rebuilding of Solid Sovereignties & XII Symposium of Irish Studies in South America, 22-25 August 2017, "Rethinking Cultural Trauma from Transnational Perspectives", and should be published as an article in an academic journal and/or book chapter.

Furthermore, as part of the SPeCTReSS project, I spent one month at Ruhr Universität, Bochum, and profited immensely, especially from a short stay in Belgium and a visit to the archives kept in the Royal Museum for Central Africa, in Tervuren. The Museum is known worldwide for its African masks and artefacts that date from the early twentieth century reign ofLeopold II. It is one the most visited in Belgium, and at the Research Centre, I had the chance to read and photograph the archival material I needed for this ongoing research on Casement and the African Congo.

Early conclusion

To conclude, I intend to act as a textual and cultural translator of the Irish revolutionary Casement's Congo Report and the 1903 Diary, written when he was still a diligent British Consul. These texts are illuminating in terms of the way in which Casement was able to navigate through African and South American countries and cultures, and, chiefly, due to the fact that they bring to light atrocities committed against humanity, which, in spite of its different guises, still occur in the contemporary world.

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A Comic Portrayal of the Troubles in Contemporary Drama

Alessandra Cristina Rigonato

Abstract: *This article aims to introduce a PhD research on the comic depiction of the Troubles (1968-1998) in Northern Irish drama. It will outline the issues of the diverse forms of the comic in the representation of the thirty-year-conflict. Amid the different tones for portraying the subject, the comic acquires a combination of satirical, ironic and black humoured tonalities in the work of Marie Jones, Martin Lynch, Tim Loane, Abbie Spallen and David Ireland.*

Keywords: *Troubles, Northern Ireland theatre, comic representation.*

> *Nothing is funnier than unhappiness, I grant you that… Yes, yes, it's the most comical thing in the world.* (Beckett's *End-game, 1957, 26*)

The aim of this paper is to introduce a doctoral research in progress named "Humour in Times of Troubles: the Comic Representation of the Conflict in Northern Ireland" and to offer an overview of the various types of the comic, in which the Troubles appear in the plays *A Night in November* (1994), by Marie Jones; *The History of the Troubles (Accordin' to my Da)* (2002), by Martin Lynch; *Caught Red-Handed* (2002), by Tim Loane; *Lally, the Scut* (2015) by Abbie Spallen; *Can't Forget About You* (2013), and *Cyprus Avenue* (2016), by David Ireland.

These plays present an alluring manner of representing sorrows as the source for humour and arouse questions on what forms the comic embodies in them. It is also important to consider whether the poetics of humour in drama indicate a sense of closure in relation to the Troubles, or if the comic mode is a disguise for tears in those works.

Throughout this article, the terms "humour" and "comic" have a near-synonymic relation linked with the techniques that produce laughter in dramatic situations. This definition is based on *The Dictionary of the Theatre: Terms, Concepts, and Analysis*. According to Patrice Pavis (2000), the comic relates to the "man's love of joking and laughter, to his ability to perceive unusual and ridiculous aspects of physic and social reality." (66) And humour is a form of the comic, a technique of playwrights. In Pavis' words "It seeks out the hidden philosophical aspects of existence" (68).

This work emerged from my MA dissertation, "A Presença de *As Aves* de Aristófanes em Literaturas de Expressão Inglesa"[1], which analysed three contemporary plays based on *The Birds* (414 BC) by Aristophanes. The research observed that the contemporary texts of *The Birds* by Gwedolyn McEwen, Sean O' Brien and Paul Muldoon showed a fresh view on the aristophanic; as a result, these plays are new and creative works of art. Humour was not the focus of my previous research, nevertheless it stood out from the plays, particularly, from the version by the Irish poet, Paul Muldoon.

Although the version of *The Birds* (1999) by Paul Muldoon maintained the play set in 414 BC, the text brings the atmosphere of the Troubles through helicopter sounds among the birds, a remind of an aspect of daily life during the Troubles which is the hovering of army helicopters. In this sense, The Peloponnesian War in Aristophane's comedy becomes a mirror in which Belfast parodies its own conflicts.

It is worth mentioning that mocking at the Troubles takes place in different ways in Northern Ireland: cartoons, television shows and cinema have been revisiting it recently with humour. For instance, "Laughter in the Dark – Illustrating the Troubles" (January 2018)[2] is an exhibition that shows the timeline of the political cartoon in this country. Along with that, the television series "Derry Girls"[3], a sitcom set in the 1990's, has premiered in January 2018 and depicts the life of an adolescent and her family/friends' relations, during the Troubles. In cinema, "Breakfast on Pluto" (2005), based on Patrick McCabe's (1998) homonymous novel, balances sorrowful events of the conflict with humour, this way of depicting through the comic belongs to a tradition in Irish literature.

With regard to the book *The Irish Comic Tradition*, Vivian Mercier (1962) traces a continuous line of this tradition in oeuvres written in Gaelic and English from the 9th century to 1960s. The preface considers as part of the Irish comic tradition a "wild humour, a delight in witty word play, and a tendency to regard satire as one of the indispensable functions of the literary man" (vii). In this book, tradition means an unbroken chain from Gaelic to Anglo-Irish comic literature and it encompasses authors as Jonathan Swift and James Joyce. *A Modest Proposal* (1729) by Swift stands out as an illustration of this kind of humour since this text presents a solution for the famine in Ireland in a satirical tone suggesting that " the remaining hundred thousand [of children] may, at a year old, be offered in sale to the persons of quality and fortune, through the kingdom, (…) so as to render them plump, and fat for a good table"(194). Although the study dates from the '60s, Mercier's work is relevant nowadays because of its deep analysis and definitions of humour, the macabre, the grotesque, the irony, the satire, and the wit; and it engaged the subsequent discussions about Irish humour. On this matter, it is worth mentioning *The Profane Book of Comedy* (1982) by David Krause, *The Comic Irishman* (1984) by Maureen Waters and *The Comic Tradition in Irish Women Writers* (1996) by Theresa O'Connor.

In a dialogue with V. Mercier, D. Krause observed the absence of the study of dramatic texts in this book and developed an analysis concentrated on Willian Butler Yeats, John Millington Synge, Sean O'Casey and Beckett. Maureen Waters focuses the

study on the character, more specifically, the comic hero and the representation of the Irishman on stage in Flann O'Brien, James Joyce, Samuel Beckett, and Sean O'Casey. In a stimulating contribution to the reflexions on comic tradition in Irish literature, Theresa O' Connor establishes a direct conversation with Mercier's text and proposes a redefinition of this tradition by examining the fiction of Elizabeth Bowen, Iris Murdoch, Molly B. Keane, Edna O'Brien, Julia O'Faolian, and Nuala Ni Dhomhnaill.

Although these scholars provided a vivid and enlightening treatment on the issue, none of them had a view on the singularities of drama produced in Northern Ireland. It is important to remark that the theatres in Belfast did not close their doors even during the darkest times of the Troubles, which is a subject that reverberates in post-conflict.

Northern Irish playwrights portrayed the conflicts since *The Flats* (1971) by John Boy, the first play that openly explored the theme. Subsequently, *We do it for Love* (1975) by Patrick Galvin offered a satirical version of the violence in the conflict. This play certainly has a relation with a comic tradition outlined by Krause, Mercier, O'Connor and Waters, therefore one may ask what this relation is, and how it shapes the humour in plays related to the conflict. This concern was the core query for the search of the plays that compose the *corpus* of this research.

The initial criteria for establishing the *corpus* was looking for plays with a comic tone that dealt with the Troubles. Pursuing this objective, the reading of the article "'Pack up your troubles and smile, smile, smile': comic plays about the legacy of 'the Troubles'" (2010) by Tim Miles was important because it mentioned *A Night in November* (1994), by Marie Jones, *The Lieutenant of Inishmore* (2001), by Martin McDonagh, *The History of the Troubles (Accordin' to my Da)* (2002), by Martin Lynch and *Caught Red-Handed* (2002) by Tim Loane. The article mostly alluded to the texts; on one hand, this caused a superficial view of the plays, but on the other hand, it allowed reading the texts more directly.

Consequently, this approach led to the beginning of the *corpus* of this research that, at first, included all the plays mentioned by Miles. Thereafter, the contact with the dissertation "Violência, intolerância e confronto no teatro de Martin McDonagh" (2009)[4] by Fabiana Rodrigues Dias, from the University of São Paulo, showed that *The Lieutenant of Inishmore* had already been studied in Brazil. Despite the fact that the analysis of Dias highlighted the theme of violence in the play and not humour, this doctoral research elected playwrights and texts that have not been examined yet.

To verify if the Troubles remained as a query for contemporary plays after 2002, I observed the plays performed in Tinderbox Company and Belfast's Lyric. When looking at some past productions, two plays were outstanding: *Can't Forget about You* (2013) and *Lally, the Scut* (2015). Both texts bring resonances of the Troubles, rather than the conflict itself. The Abbey Theatre also presented a play on sectarian issues with *Cyprus Avenue* (2016) which had a lot of repercussion as "the most shocking play on the London stage"[5], or a "complex study of sectarian paranoia"[6] according to *The Guardian*, and the actor "Stephen Rea's masterful performance" as *The Irish Times*[7] wrote.

After this brief context of how the issues of this research and its *corpus* started, this paper narrows down the period studied. *A Night in November* (1994), by Marie Jones; *The History of the Troubles (Accordin' to my Da)* (2002), by Martin Lynch; *Caught Red-Handed* (2002), by Tim Loane; *Lally, the Scut* (2015) by Abbie Spallen; *Can't Forget About You* (2013), and *Cyprus Avenue* (2016), by David Ireland cover the period between the end of the Troubles and the beginning of the Peace Process. This timeframe favors the view on the subject, simultaneously, considering its closeness to the end of the conflict and the process of understanding it by a temporal distance. Thus, the scope provides a combination of voices from past and present that seem to share the taste for a comic representation of the conflict.

This analysis of portraying the Troubles with humour concentrated on an aspect that contrasts with a tendency in Irish drama, according to Shaun Richards (1995), of representing the conflict through translations and versions of ancient Greek tragedy, such as Brendan Kennelly's *Antigone* (1996), Tom Paulin's *The Riot Act* (1984), and Seamus Heaney's *The Cure at Troy* (1991). The comic tone brings a different perspective, which contributes to the current discussion of the plays about the Troubles.

The critical role of humour takes place not only in irony and in satire, but also in black humour. In the plays examined, irony is a form of saying something through the opposite way, and it needs a comprehension of this inadequate correspondence to happen successfully. In *The History of the Troubles (accordin' to my Da)* the term "home" is an example of this mechanism: "Seamus: They were there to give Felix, Fireball and Gerry a brand new home./Derek: A cosy little compound on the outskirts of Lisburn./Seamus: Long Kesh" (33). Since Long Kesh is a prison, it means a contradiction with the idea of a comfortable home. The technique of creating irony to provoke laughter relies on the incongruence of the idea of what home is.

Alongside with irony, satire emerges from the plays when the comic points towards a political meaning. In this sense, all the plays examined present satiric characteristics in different levels. *The History of The Troubles (accordin' to my Da)* expresses its satirical mode widely, considering its title as an evident reference to the Troubles. The play relies on "my Da's side" version of history to portray it as a joke, in contrast with the serious tone in official speech. The voices of Seamus and Derek structure the play; they are characters that narrate what is happening with the protagonist, Gerry Courteney, and address the audience. They interrupt the illusion of the scenes expressing opinions connected with jokes.

Although expressing violence, *The History of the Troubles*, by Martin Lynch, is more playful than *Cyprus Avenue*, by David Ireland, and *Lally the Scut*, by Abbie Spallen, which intensify the representation by the hyperbole of the violence and a darker tone of satire. Eric, the protagonist of *Cyprus Avenue*, is a political extremist who thinks that his newborn granddaughter is Gerry Adams. In addition, he strongly wants to maintain what he calls his cultural heritage by eliminating the mixture of his future generations with people he addresses as "Fenians". In order to accomplish that he wants to exterminate

the baby and asks Slim to accomplish that. In this request, the comic is based on the character, Slim is a loyalist paramilitary who joined the cause after the peace process and has anger management appointments in a week basis. The darker tone appears when both are discussing the change in plans of the murder of the baby. Slim argues that he cannot kill a celebrity; it is his only rule.

The figure of a terrorist has certain characteristics related to violence that do not associate logically with a moral code such as not killing celebrities; therefore, it brings laughter when this expectation is broken. This technique, broadly applied in this text, provides a discontinuation of the heaviness in the action by inserting an absurd element.

In a slightly different treatment, *Lally, the Scut* also stages a child as the center of the play, the protagonist's son has fallen into a hole and this event calls the attention of the media. The play is set in a village on the border between north and south, on the north side. Gav and Owen are two journalists who arrive to cover the accident. The past connects with present because the fall of Lally's son repeats the story lived by her in the years of Troubles. Moreover, the television news, which had profit from the first time a child fell, has a single story to tell: the suffering, the tears and tragedy of a mother who is nearly losing her son. The satiric element arises through the idea of the characters as journalists interested only in selling news.

Whereas *The History of the Troubles (accordin' to my Da)*, *Cyprus Avenue* and *Lally the Scut* largely stage violence as a commodity, some scenes in *A Night in November* and *Can't Forget About You* portray the brutality of the Troubles in a sphere of normality as if the conflict were something usual, and of less importance. This displacement of the tragic dimensions of the troubles allows an emotional distance. In this sense, the comic happens, as theories of humour state, when there is a distance from the object of laughter. According to A. Peter McGraw (2012), "prior research on psychological distance and humor is consistent with the intuitively appealing suggestions of Mark Twain and Mel Brooks: distance helps transform tragedy into comedy." (1261). It is possible to include playwrights as well in this statement.

For example, Marie Jones creates this distance in *A Night in November* by treating the problem as less important, whereas *Can't Forget About You* is far from the conflict in a temporal dimension. In the opening scene of *A Night in November*, Kenneth says

> That day started out like every other day starts out . . . check under the car for explosive devices . . . you have to be a step ahead of them bastards . . . they keep advancing their technology, gone are the days of the good old-fashioned learnt-at-their-mother's-knee trip wire attached to the ignition" (Kindle's position 983-985).

This monologue blends irony, satire, and black humour when describing his ordinary morning. It is ironic because checking for explosives cannot be an ordinary act. Its satirical tone on how bomb technology has advanced reminds the way Swift speaks about the famine in Ireland calling the attention for details in cooking in a *Modest*

Proposal. Black humour is present when the protagonist of *A Night in November* states that the good days were the old types of explosives, that could be made even by children, were over.

Black or dark humour means using themes as death, bombs, and disability to create a comic scene – Andre Breton (2002) coined the term in his *Anthologie de L'humour Noir* in 1935. In his preface, Breton observes the relation between the celebration of the dead in Mexico and amusement: "[Mexico's] with its splendid funeral games stands above all as the land of black humour."[8] (14)

Although depicting the Troubles in a very different manner, *Can't Forget About You* also applies the technique of detachment to bring up the troubles. In contrast with the other titles mentioned in this paper, this play is a love story. The main character, Stevie, meets Martha in a café, she is reading (and laughing about) a book called *Overcoming Grief*, and he reads *The Holocaust*. The Troubles are not part of everyday life but remain as a memory of the death of Stevie's father, which he tells the girl as an ordinary occurrence in life. As the following dialogue shows: "Stevie: He was killed in the Troubles./ Martha: Oh. Who by? Is it OK to talk about it? /Stevie: Yeah, yeah. It's no big deal. It was the IRA."(39) Stevie's words rise a sense of the father as the everyman in Belfast. Many young people share his story, parents murdered by I.R.A, U.V.F or the British army. By putting this as an ordinary fact, the comic emerges from the association between the normality built by the ironic thought "Troubles were not a big deal" and the Martha's response: "You're kidding."

This manner of presenting the Troubles as a problem of less importance intensifies the irony in these plays and is a different technique to highlight satiric aspects in these texts. Simultaneously, when placing a serious matter, as the Troubles, as an everyday happening, the playwrights employ mechanisms of detachment, creating a distance from the Troubles as if it were fictional rather than actual. On the other hand, when the excess of violence expressed in *Cyprus Avenue* comes onto the stage, it brings two questions, is the conflict over? And is it possible to laugh about it? When the violence gradually increases in the play, it becomes difficult to find it comic; it sets a limit for laughter.

In conclusion, the outline of these plays demonstrated that the theme of humour is used in the representation of a serious conflict. On one hand, some plays are set in times when deaths, explosions, and extreme violence were an everyday matter; on the other hand, playwrights choose to depict the resonance of the Troubles until the present days and how it shaped ordinary lives. Although every play is a unique portrait of this historic period, they share an inclination for black humour, self-derisive irony and political satire, and they are part of a comic tradition that creates laughter from sadness.

Notes

1 In English translation: The Presence of *The Birds* by Aristophanes in English Literature. Available at: http://www.teses.usp.br/teses/disponiveis/8/8147/tde-29092015-152044/pt-br.php

2 Avaiable at https://www.nimc.co.uk/whats-on/event/1207/laughter-in-the-dark-illustrating-the-troubles/ (access in 19th February 2018)
3 Avaiable at https://www.theguardian.com/tv-and-radio/2018/feb/10/real-derry-girls-channel-4-tv-comedy-northern-ireland (access in 19th February 2018)
4 Available at http://www.teses.usp.br/teses/disponiveis/8/8147/tde-10022010-160552/pt-br.php. (access in 19th February 2018)
5 Available at https://www.theguardian.com/stage/theatreblog/2016/apr/11/cyprus-avenue-david-ireland-belfast-play-royal-court-theatre-upstairs. (access 19th February 2018).
6 Available at https://www.theguardian.com/stage/2016/feb/18/cyprus-avenue-review-peacock-abbey-dublin-abbey-royal-court. (access 19th February 2018).
7 Available at https://www.irishtimes.com/culture/stage/cyprus-avenue-review-stephen-rea-delivers-a-masterful-performance-1.2538443. (access 19th February 2018).
8 My translation into English. In the original language: [du Mexique] avec ses splendides jouets funèbres s'affirmant au reste comme la terre de l'humour noir.

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The Contemporary Irish Historical Novel, 2000-2016

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Abstract: *My research aims at building a study of the contemporary Irish historical novel, contemplating works published between 2000 and 2016. The corpus consists of novels by celebrated authors such as Joseph O'Connor, Sebastian Barry, Nuala O'Connor, Jamie O'Neill, Mary Morrissy, and Lia Mills. The study aims at demostrating that contemporary novels have moved away from the Walter Scott's model, representing not only past national struggles but also transnational historical relations between Ireland and the United States. This article will discuss how contemporary Irish historical novels intertwine the past and the present by critically examining past and contemporary social, political, cultural, and literary issues, such as gender, social and racial discrimination, and emigration.*

Keywords: *the Irish Historical Novel; Irish History; Literary Theory; Fiction.*

Eve Patten (2006) contends that the historical novel has acquired a relevant position in the Irish canon. This statement seems paradoxical if the lack of critical studies on the genre in Ireland is considered. If on the one hand the genre has become increasingly popular, profound studies on the formal and thematic specificities of the Irish historical novel are scarce. The only book dedicated exclusively to the Irish historical novel is James Cahalan's *Great Hatred, Little Room: the Irish Historical Novel*, published in 1983, which examines works from the nineteenth century to the 1970s. Since then, critics have mentioned the genre in articles and book chapters often as a secondary aspect of Irish contemporary novels. Cahalan's broad research selected works published until 1979 and is already dated. The difficulties in finding theoretical analyses of such a popular literary genre demonstrate the relevance of a new study which contemplates contemporary novels. This research aims at filling this gap. The Irish historical novel has distanced itself from the classical model of Walter Scott, experimenting with form and content. Geórg Lukács (1955; 2011) theorizes that the Scottian historical novel portrays the historical crises of an epoch (15). In his view, the hero of the historical novel is a non-talented "middle" citizen who represents confrontational historical forces. Renowned historical characters are not as important as the hero; this, according to the Hungarian

critic, confirms that Scott sees the common people as the protagonists of history (37-40). Based on Lukács's theory, Cahalan (1983) defines the Irish historical novel as

> [a work] dealing with political events in modern Irish history prior to the author's own experience – usually a major upheaval or revolution such as the Jacobite-Williamite War, the Penal Age, the 1789 rising, the Famine, the Land War, the 1913 Dublin Lockout, the Easter Rising of 1916 and the subsequent wars (XIII).

Cahalan's selection of historical novels is guided by the criterion of works in which "the Irish writer returns to a major national crisis prior to his own experience in order to recreate the past and make sense of his own heritage" (Cahalan 1983, XII). In other words, Cahalan's study only selected historical novels whose center was a revolution or a critical historical event distant from the author's experience. He contends that the Irish historical novel initially imitated the Scottian model and maintained most of its characteristics throughout the twentieth century. Thus, for Cahalan the Irish historical novel until the 1970s is essentially the traditional novel of Scott with a few modifications.

We find that Cahalan does not consider transformations in the classical historical novel since the mid-nineteenth century. Elisabeth Wesseling (1990) argues that the Scottian formula gradually lost popularity in the Victorian period (1837-1901), when shifts in fiction and historiography influenced the historical novel. With Scott, the interweaving of literature and history was intended at the construction of the national identity (Anderson 2007. 212-13), but in the Victorian era the debates on the scientific character of history culminated in the separation of history and literature, contributing to the fall in popularity of the historical novel (Wesseling 56-7). In early twentieth-century, modernism complicated the debate over the representation of history, challenging the possibility of portraying reality in an objective way. The twentieth-century "linguistic turn" in historiography took the debate further; Hayden White in *Metahistory* (1973) writes that the literary and the historical discourses are of the same order: they are "[…] verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than with those in the sciences" (White 82). These debates on historiography and literature contributed to the return of the historical novel in different forms: the postmodernist historiographic metafiction (Hutcheon, 1988), the autofiction, the fictional biography, and the historical fantasy, to mention a few.

The Irish historical novel could not have been immune to the changes cited above. In contrast to Cahalan's assertion that the Irish historical novel remained insular, i.e., dealing specifically with Irish themes, and following the Scottian model, this research argues that the contemporary Irish historical novel has distanced itself from Scott, engaging with different aesthetic, formal and thematic trends. Contemporary novels show interest in alternative perspectives on historical events, forgotten characters and transnational relations between Ireland and other destinations of the Irish diaspora.

Following this train of thought, the research suggests a definition of historical novel that comprises the diverse literary approaches to history in Ireland; the historical novel is a fictional narrative written in the present but set in a given historical period, offering a detailed and critical perspective of the period in question. The characters of the contemporary historical novel can be renowned or fictional figures, protagonists or secondary characters, heroes or anti-heroes. This investigation aims to demonstrate how the Irish historical novel is constituted and how it represents the past and its cultural, sociopolitical, and religious nuances. Its main hypothesis is that the relationship between aesthetic and historical elements in fictional narratives performs a critical examination of past and present, and history itself becomes a fictional character.

The popularity of the historical novel in Ireland today may reflect the "simultaneous temporalities" which David Lloyd discusses in his book *Irish Times* (2008). Writing on the allegedly anachronism in the Irish landscape, where modern buildings coexist with ancient ruins, Lloyd states that in Ireland modernity has not erased past traditions, but rather maintained practices which are incongruous with the capitalism. However, the past and present do not live in harmony in Ireland, causing memories to obstinately remain in the Irish psyche:

> Both the invention of social formations and imaginaries that project temporal horizons and ethical frames that are out of kilter with modernity and in the displaced structures of memory that refuse to succumb to forgetting and moving on post-Famine Irish culture secretes a resistance to the obliterative tendencies of modernization. It does so, however, not by remaining fixed in the past, but by inhabiting a temporal dimension composed simultaneously of multiple and often incommensurable temporalities for which the terms "tradition" and "modernity" are only partial and certainly inadequate designations. Irish memory is at once the memory of modernity and its catastrophes and that of living otherwise (Lloyd 6).

Consequently, we contend that the contemporary historical novels are literary manifestations of the refusal to give in to modernity and moving on. The Irish historical novel in the twenty-first century displays a tendency to return to the past as an attempt to understand the present. The works studied in this project reveal that many past issues addressed in the novels, such as colonization, social inequality and racial, ethnic and gender violence remain unresolved in contemporary Ireland. All the novels selected for this study show the simultaneous temporalities at play.

The work is structured into two main thematic parts: the Irish Great Famine and diaspora and War and revolution. The first part approaches novels concerned with the literary representation of the Great Famine (1845-1852) and the Irish diaspora to the United States in the nineteenth-century: *Star of the Sea* (2002) and *Redemption Falls* (2007), by Joseph O'Connor (b. 1963); *Days Without End* (2016), by Sebastian Barry (b. 1955); and *Miss Emily* (2015), by Nuala Ní Chonchúir (b. 1970). The novels studied

in the second part are implicated in the representation of the 1916 Easter Rising and World War I: *At Swim, Two Boys* (2001), by Jamie O'Neill; *A Long Long Way* (2005), by Sebastian Barry; *The Rising of Bella Casey* (2013), by Mary Morrissy (b. 1957); and *Fallen* (2014), by Lia Mills. The choice of some of these novels was based on a survey conducted during my secondment at Trinity College, Dublin, as part of the SPeCTReSS (Social Performances of Cultural Trauma and the Rebuilding of Solid Sovereignties) project in 2014-2015; other titles have been added recently, given their thematic and formal relations which proved relevant to this research.

The literary works studied in this research explore issues of memory, cultural trauma, gender, and discourses of the nation. The first part will analyze the representation of the Famine in O'Connor's *Star of the Sea* as cultural trauma. The polyphonic and dialogic aspects of the novel, I argue, aim at offering diverse perspectives and establishing transnational and literary relations. The great wave of emigration during and after the Famine is the subject of the other three novels approached in the first part. The Irish participation in the Indian Wars and in the American Civil War (1861-1865) is the main theme of Barry's *Days Without End* and O'Connor's *Redemption Falls*. Here, I aim at exploring the Irish experience in the war as traumatic, given the representation of the Irish as perpetrators of violence against fellow Irishmen and the native peoples of the United States. Finally, Ní Chonchúir's *Miss Emily* explores the lives of the North-American poet Emily Dickinson (1830-1886) and her fictional Irish maid Ada Concannon. In this novel the issues of women and immigrant discourses are the main concern; the adaptation and assimilation of the Irish in the United States is shown as a complex process in which questions of gender, race, and religion play an important role.

The novels examined in the second part reveal different and often forgotten individual representations of national and continental conflicts. The Easter Rising interweaves with the Great War in two of the works studied: Barry's *A Long Long Way* and Mills' *Fallen*. Both works show how historical events affect the individual and how cultural memory plays a part in the contemporary assessments of the past. The protagonist of Barry's novel, William Dunne, joins the British Army in World War I and is caught up in Dublin during the Easter Rising. War and revolution also affect the life of the protagonist of *Fallen*, Katie Crilly, whose twin brother enlists in the British Army to fight for Ireland's freedom. At *Swim*, *Two Boys* intertwines the journey of self-discovery of two young men and the Easter Rising; Ireland in the novel is where the question of gender and national, political, and ideological affiliations affect all classes in the early twentieth-century. Lastly, Morrissy's *The Rising of Bella Casey* explores the forgotten life of the playwright Sean O'Casey's (1880-1964) sister Isabella; her metaphorical rising coincides with the Easter Rising, but unlike the famous revolution, Bella's life is forgotten by history books and by her own brother (who wrote that she died two years before the real date).

This Ph.D. research is challenging due to the vast corpus and different authors, forms, techniques, themes, and approaches to the relationship between literature and

history seen in the selected novels. Yet, such an effort of studying a critically neglected genre in Ireland may offer new insights on contemporary Irish fiction as a whole. By selecting four of the main Irish historical events, namely the Famine, the diaspora and the wars and revolution, this study aims at exploring how different discourses and narratives intertwine, thus discussing possible tendencies in Irish literature. We hope that the results of this research may shed light on the Irish historical novel and further studies may explore other themes and trends which are not contemplated in this project.

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Filmic Portraits of Contemporary Ireland: 2003-2018

Cecília Adolpho Martins

Abstract: *Since the Peace Process signed in 1994, Irish national cinema has portrayed the change of a politically violent country to a place in fast development. The films about the wars of independence and the Troubles gave place to new topics related to the current economy, globalization, recession and its problems; universal anxieties and individual subjectivity began to gain strength, obfuscating national collective matters. This doctoral research aims to examine contemporary realistic fiction films that deal with social exclusion and marginality during the Celtic Tiger and its aftermath; it intends to answer the question: how can the themes of marginality and exclusion, which are still relevant in Ireland today, be voiced through universal paradigms? How have individuals that are excluded from society been represented in the cinema and what are their relations to the place they inhabit?*

Keywords: *Contemporary Irish cinema, Celtic Tiger, social exclusion, marginality.*

The aim of this research is to examine how contemporary cinema portraits the problems of a recently globalized country and how it emphasizes the experience of loneliness, exclusion, and alienation. It will explore the representation of socially excluded and marginalized individuals in realistic fiction films set in the last two decades. In its introduction, it will consider the history of the cinema in Ireland and how it has evolved, showing how Irish cinema created its own identity and how it tracked its path to reach international appreciation.

The idea to this project began during the research for my master's degree while writing the dissertation "*The Butcher Boy*, by Patrick McCabe: on stage and on screen" (2012), which was about the adaptation of the novel *The Butcher Boy* (1992) to the play *Frank Pig Says Hello* (1992), and to the film also named *The Butcher Boy* (1997), directed by Neil Jordan. This research opened the doors to Irish Cinema Studies and aroused interest of knowing better this field of literature and the history of the cinema in Ireland. The studies done in Irish film theories brought some curious statements as Lance Pettit's (2010) arguing [1] that Neil Jordan's *Michael Collins* (1996) and the adaptation of Patrick McCabe's novel to the film *The Butcher Boy* (1997) made a kind of high-water

mark for contemporary Irish Film. Such an affirmation raised a few questions as: what was Irish cinema like then? What has changed and why? How did cinema expose social exclusion and marginality then? How does it do it nowadays?

In *The Butcher Boy*, social prejudice is the theme which called my attention the most; it is fully preserved in the adaptations and what most especially guarantees this intimacy is the form of storytelling, fundamentally in place through the narrator on stage and the voice-over. Son of dysfunctional family in a small town in the 1960s, the first person narrator, Francie Brady, tells the story of his life, and how he came to commit a murder. He unfolds a series of traumatic experiences he went through: the prejudice in his interaction with the community, social exclusion, banishment from school, child labor, sexual abuse, low self-esteem and self-image, and the feeling of being running amuck.

Jordan's Francie is shown quite violent and preoccupied about the way the town despises him. He and his family are compared with pigs and this image of the animal is much elaborated in the story. The pig is used as a metaphor for class division and uncivilized behavior; it depicts the way that society saw the Bradies. Francie ends up believing he is a pig.

Another Irish film which aroused my interest in this theme was *Breakfast on Pluto* (2005), also an adaptation of Patrick McCabe's novel *Breakfast on Pluto* (1998) by Neil Jordan. This movie has many similarities with *The Butcher Boy* in the structure of flash-backs and the voice-over; it pictures de 1970's generation who wanted to move out of the country because of the Catholic society that was very hypocrite, judgmental and prejudiced. It depicts the life of a travesty, son of the local priest, who scandalizes everyone in his small town with his behavior; he does not fit in any gender stereotype and gets together with other characters that are socially excluded to find his mother in London. In *Breakfast on Pluto*, there are many episodes of explicit prejudice and political terror of the period; however, the Troubles are not the main topic of the film. According to Patrick McCabe and Neil Jordan in an interview by John Maguire [2] (2006), it would be unacceptable to talk about a person who was born in the 1970s in the border of Northern Ireland without talking about the wars of that time, a film that deals with the IRA would have to be much more complex. The political struggles were never the main topic of McCabe's novels, which are famous for dealing with dark, peripheral, socio-cultural issues of the country.

Most of the Irish films set during the 1970s and 1980s did not focus on individual subjectivity as *Breakfast on Pluto*; when showing this period, the national cinema represented much of the country's political history of the Troubles, depicting IRA conflicts and bombings. But, after the Peace Process, signed in 1994, there were no more episodes of political violence and, with the country's economy running fast, there was a change in the thematic nature of the filmic productions. Cinema started to explore modernity, bringing a new global visualization that is not centered only in collective national matters.

Since the 1990s, cinema has started to picture the change between an old Ireland and a country in rapid development. This economic boom, named Celtic Tiger, had its pitch around 2003 and then it started to decline; there was a crash and the problems brought by the recession began to appear. In *Celtic Tiger: the myth of social partnership* (2002),

Kieran Allen argues that while there was opportunity and wealth for a few, most of the people did not share the prosperity of the booming economy. His critical look draws the attention to the majority who suffered the consequences of a deteriorated quality of life. The tax cuts that attracted US investments and immigrants to work had a high price to the cities, which were gridlocked with the lack of public transportation, and to the people, who were in need of adequate housing.

In less than two decades, the country was transformed; contemporary cinema started to portray the dark side of the Celtic Tiger and the marginalized or alienated figures of Irish society. Movies of that kind raised questions as: what are the forms of marginality that these films expose? How do they relate to the current economy? How can the themes of marginality and exclusion, which are still relevant in Ireland today, be voiced through universal paradigms? How have marginalized individuals been represented in the Irish cinema?

In this research, the idea of selecting films that combine the theme of social exclusion/inclusion and marginality to the current economy will leave out movies about Northern Ireland and films set in other periods, as *Breakfast on Pluto*, or that have different thematic interests. In spite of dealing with the contemporary period, the topic chosen is not new. The representation of individuals who experience exclusion and marginality has been a trend in Irish literature since the colonial period, when the country was in the control of the British Empire. From many different ways, a myriad of artists like novelists, poets, playwrights and filmmakers were concerned about showing how these marginal identities have been treated unequally by society.

Nonetheless, the sociological concepts of social exclusion and marginality are broad; they oscillate in time and place and are related to culture, society, and nationality. According to Pilar Villar Argáiz, in *Discourses of Inclusion and Exclusion: Artistic Renderings of Marginal Identities in Ireland* (2016)[3], both concepts depend on external socio-political factors; she points out that the ones who typically have experienced marginalization and social exclusion in Ireland are the women mostly, but also ideological rebels, disabled people, the disaffected youth, migrants, and ethnic minorities among others.

Concerning the definition of social exclusion as set in "Degrees of exclusion: developing a dynamic, multi-dimensional measure" [4] (2002), by Tania Burchardt, Julian Le Grand, and David Piachaud: "An individual is socially excluded if he or she does not participate in key activities of the society in which he or she lives" (2008. 374), the word "participation" is regarded as central to the concept in which they have identified four dimensions[5] :

> *Consumption*: the capacity to purchase goods and services
> *Production*: participation in economically or socially valuable activities
> *Political engagement:* involvement in local or national decision-making
> *Social interaction*: integration with family, friends, and community (2008. 374).

The authors emphasize that the involvement in every dimension represents an outcome and those outcomes might be combined. However, the participation in every dimension is necessary for social inclusion, but the lack of participation in any of the dimensions is enough for social exclusion.

These authors affirm this definition of the concept is relative to time and place; moreover, there is an important question to be asked: is exclusion relative to whom? In the dimension of consumption, for instance, it may be gauged to your neighbor, your locality, or the country as whole and this is what they mean by degrees. Inclusion or exclusion on each of the dimensions also has to be analyzed by duration, more than a point in time, and by asking if he or she wants or not to participate in a certain activity.

In literature, social exclusion is typically represented by people living in deprived areas or by being a member of an ethnic minority, for example; it is featured as causes or risk factors rather than outcomes. In any case, as it appears in literature or as it is defined in Sociology, the concept must be distinct to the definition of poverty, which would be a lack of material resources, especially income. Social exclusion is a more dynamic process of being shut out; it might be seen as a non-realization or denial in civil or political rights.

Social Sciences also distinguish social exclusion from the concept of marginality, which is also nuanced and rich. Sociologist Janelle Wilson, in "Marginality: a key concept revisited"[6] (2015), draws a map on the concept tracing it back to Robert Park's (1928) reference of the marginal man as a "cultural hybrid"; he referred particularly to the immigrants who found themselves between two worlds. According to Wilson, by 1935, the Jews were the classic illustration of the marginal man; but, as time has passed, the concept has spread to all individuals or groups who are deemed "marginal" in some way as lacking power, resources, or chances at upward mobility for instance. In her point of view, nowadays, the current refugee crisis is certainly the most obvious example of this kind of marginality.

The prevalent perspective on marginality involves hierarchical relationships between the marginal and the nonmarginal and might be expressed by center/periphery models. Judith Roberts (2014) observes that: "The groups or individuals that experience life on the fringes are denied full access to opportunities and resources that are normally available to dominant groups"[7] (191). That perspective, however, overlooks other unexpected position of the concept, which is the potential for a positive experience. According to Janelle Wilson, the most striking example of this perspective is Bell Hooks' (1984) declaration of marginality as a site of resistance, contending that it "offers the possibility of radical perspectives from which to see and create, to imagine alternatives, new worlds" (2). Other cultural critics, as Henry Giroux (1997), follow the same vein as Hooks, acknowledging that the presence and significance of the "different cultural logics" may not readily be reflected in the dominant ideology, but it will give voice to a multiplicity of perspectives and experiences, finding an opportunity for creativity and new possibilities.

Acknowledging the vagueness and dynamics of the terms marginality and social exclusion, this study intends to outline characters' types who have been put "out of the box" in the late capitalism in Ireland. All the films that are going to be selected in the research bring the drama of individuals who occupy a position that could be considered marginal. There is no intention of separating the characters in excluded or marginalized, even because, in literature there is no strong distinction. The analyses will uphold how the characters' experience shape their everyday life, how the sense of marginality affects their identity and relationship with others.

An initial corpus has been selected from two directors: Leonard Abrahamson's trilogy *Adam and Paul* (2004), *Garage* (2007), and *What Richard Did* (2012); and, Lance Daly's *Kiss* (2008), and *Life is a Breeze* (2013). All of them show, somehow, the relation the characters have with money and, most especially, their social interaction in the community. The film which I have studied in this stage of the research is *Adam and Paul*; it was very well received in Ireland, winning six awards, including the Best Director, as well as being nominated in ten categories for the 2004 Irish Film & Television Award.

Adam and Paul is set during the Celtic Tiger and portrays modern Dublin from the perspective of the marginalized; it is centered on a day in the life of two heroin addicts who wander in Dublin searching for the drug. Adam and Paul[8] are from Dublin. Throughout the film, they are looking for a man to get drugs, but they know who he is or where to find him.

The way Adam and Paul communicate is something that really catches the audience; their talk is pretty inaccessible and pointless, they have circular conversations where it can noticed an absurdity and existential lack of purpose, a failure to act. Edward Branigan (2004) states that: "The erratic, illogical or indecisive nature of many of the exchanges between Adam and Paul actually ironises the externalization…"[9] (103); that is, the theatrical externalization, through dialogues, does not connect spectators with the characters intimately. Nevertheless, the film provides an alternative for us to have access to the characters by the cinematic device of internal focalization, so we align with the characters point of view; however, at the same time, we are not informed which of the characters are imagining or observing things.

The film dramatizes everybody's distance from Adam and Paul; it shows how contemporary society set them on the margins and treats them very badly. Indeed, Adam and Paul are dangerous; they are looking for something to rob or somebody to steal from and people are afraid of them; if they are not doped, they are shivering because of the abstinence.

The immigration issue is also present in the film because it is linked to the period. During the Celtic Tiger, many people from Romania, Bulgaria, and Poland moved to Ireland to work. There is a scene in which Adam and Paul sit on a bench next to a man who they think is Romanian, but the man is Bulgarian and gets angry for having his nationality mistaken. They ask the foreigner what he is doing in Dublin, nonetheless, he confronts them with the same question, explicitly raising the topic of self-awareness.

In the end of this scene, the Bulgarian says that Dublin is full of liars, maniacs, and Romanians.

However, drug abuse is the strongest topic in the film and the potential of the characters' addiction is dramatized in the scene of Adam's death. Paul wakes up on the beach and shakes his friend but he doesn't move. Paul shrugs, stays for a while, then the spectators can listen to the sound of the horn of the ferry. This noise can be heard in the soundtrack as to indicate they are sober or awake; it happens in three moments: in the beginning, when they wake up on the mattress; when they sober up and get in the pub; and, in the end, when Paul wakes up on the beach.

Adam and Paul resemble the flipped side of the society in an age of fast consumerism; they don't want to work or to gather more stuff; they are not typical consumers; they don't care for material things anymore; they want to get rid of everything, turn it all into money to buy drugs. They are apart from society not only because of their addiction, but also because they are unemployed and live on the streets; they are not seen as costumers or citizens, they are seen as part of a problem the city is facing, so it can be assumed they hold a marginal position.

Adam and Paul and *Garage* had the participation of the author and actor Mark O'Halloran in the scripts and he acted as one of the protagonists in *Adam and Paul*. But *Garage* has a quite different topic and its setting is different from all the other selected movies; it portrays the west of Ireland and its small-town lifestyle. With almost no sound and music, the cameras follow the quiet life of Josie, a man who lives and works alone in a distant gas station, spending days with no interaction with anybody. The film deepens in existential matters when it shows the character's loneliness and bad quality of life, and, especially, the bullying he suffers from almost everyone in the town because of his odd diction. Josie is socially excluded because he has no social interaction with family, friends, and the community, which mocks at him most of the time. His search for acceptance, love, affection, and his hunger for intimacy takes him through the path of depression and further suicide as he sees no way out of his situation.

On the other hand, the last movie of Abrahamson's trilogy, *What Richard Did*, made with collaboration of the screenwriter Malcolm Campbell, deals with class division and the matter of inclusion and exclusion through the point of view of the included. Richard belongs to the upper class in south Dublin and his family is part of the beneficiaries of Ireland's Tiger economy; he is a handsome rugby star and gifted student who shares good life with his buddies and a crowd of girls, they have parties at his parents' beach house, and he is seen more like a celebrity than as a good-natured guy. But, he gets involved in an accidental killing of a teammate, who is the allegory of the lower-class "included" in the group, the former boyfriend of his girlfriend.

The issues of guilt, confession, and moral crisis become the core of the story where we can see the character's change of social interaction status. Richard is not accepted in the group he used to hang out with, his friends and girlfriend grow to be afraid of getting caught as they knew the truth about what had happened.

In contrast, the film *Kiss* shows what it is like not having protective parents and a wealthy lifestyle; it is about two pre-teens who have a history of abuse and social exclusion and cannot put up with their dysfunctional families anymore. Kylie and Dylan are neighbours in a run-down estate around Dublin who run away from home when situation becomes unbearable; they go to the capital's inner city to find Dylan's brother, who had run away some years before. As they could not find him, they stay on the streets spending the money Kylie had stolen from her sister; they are on the mercy of good luck and face the dangers of the street life.

The life on the streets gets a special attention in *Life is a Breeze*, in which there is a wider picture of the crisis Dublin is facing. Problems as homelessness, unemployment, and the great amount of trash brought by the growth of the city and by the new market are shown through a comedy-drama. Daly portrays a family struggling to stay put in hard times in Ireland, depicting its increasing amount of unemployed citizens. The family gets united in the search of a mattress full of money that was accidentally dumped; they visit several landfills in the island, which is shown through its dirty, poor and dangerous neighbourhoods.

As said before, the themes of marginality and social exclusion are not new in Irish literature, but they got a new perspective. More and more contemporary realistic films portray those huge changes in the cities and in the people's lifestyle, so it can be asserted that cinema has an important role in the creation of modern Ireland imaginary. Nevertheless, the mode of communication of the cinematic language, through its audio-visual format, cannot have its evaluation only through the theme and narrative. The fundamental aspects of the film: the *mise-en-scène*, acting, editing and sound track will be fully explored in a deeper analysis that is yet to come.

Notes

1 In ABEI Journal, "Irish Cinema: The Last Decade", v. 12, 2010.
2 "The Rocky Mountain News". 09 Jan. 2006. Available at: <http://maguiresmovies.blogspot.com/2006/01/interview-neil-jordan-pat-mccabe-rocky.html.> Accessed 11 Oct. 2011.
3 In the "Introduction" of *Nordic Irish Studies*, v. 15, p. 1.
4 In *Social Exclusion: critical concepts in sociology* (2008), v. 1, edited by David Byrne.
5 These dimensions are set for Britain in the 1990s.
6 Available at <https://www.psychologytoday.com/us/blog/stories-the-self/201509/marginality-key-concept-revisited> Accessed 03/27/2018.
7 In "Discipleship with the Marginalized at the Centre", *International Review of Mission 103 (2)*, 2014.
8 We never know who is Adam and who is Paul, they are always together, and they don't call themselves by their names. But for reference purposes, Adam is the one interpreted by Mark O'Halloran, and Paul the one by Tom Murphy.
9 In *Narrative Comprehension and Film*, London, New York: Routledge.

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Building Empowerment Through Drama: The Characterisation Process of Irish Women in Three Plays by Sean O'Casey

Claudia Parra

Abstract: *Irish female imagery and its connection with the Irish New State politics seem to be one interrelation which requires further examination, especially with a focus on the women who had active participation in the Irish society, not only the few ones from the historical records, but mainly the ones that lacked special social status. Sean O'Casey, in his first three productions on Abbey Theatre's stage, The Shadow of a Gunman (1923), Juno and the Paycock (1924) and The Plough and the Stars (1926), placed powerful female characters on the stage, transferring the heroism from the male figure to the female subject. These are representations of women who relied on their own agency, able to act in a higher level of autonomy in a different range of situations independently of cultural contingencies. Through these dramatic texts, taking both character construction and sociological approaches, I seek to demonstrate in my work-in-progress, how O'Casey, even being in the awakening of the twentieth century, could insert in his plays notions of individual empowerment through the creation of empowered female characters.*

Keywords: *Irish drama; Sean O'Casey; Woman representation; Individual empowerment.*

Politics and art made many attempts to maintain the conservative, yet imaginary order for the twentieth-century Ireland. Artistic expressions in the island, mainly literature and drama, have provided purposeful dialogues in order to assess the Irish women's experience in such a context. Interestingly, with regards to dramaturgy, the drama appearing onstage would turn into drama offstage and vice-versa. Thereby, for women, theatrical representation of the beginning of the twentieth century mostly contributed to the reinforcement of a powerless image; however there were productions which revealed playwrights concerned with gender unfair disparity. One of the few male playwrights who demonstrated commitment to diverge from the nationalistic male-oriented path followed by the Irish drama of the twentieth century was Sean O'Casey. In his first three productions on Abbey's stage, *The Shadow of a Gunman* (1923), *Juno and the Paycock*

(1924) e *The Plough and the Stars* (1926), it is possible to find female characters that mismatched the dominant powerless shape which constituted mostly women's theatrical portrayals. On this basis, O'Casey's female representations configure a presumed deconstruction of the Irish traditional female figure. Characterising the feminine in such a subversive form, aware of the unfair conditions ordinary women had to face during Ireland's process of independence, meant getting distanced from the intensified cultural nationalism's ideology which devised the depiction of the Irish traditional family.

Almost one hundred years ahead of O'Casey's time, gender equality and women's empowerment, both in real-life and in the mimetic realm, are still challenging topics in the modern Irish context. A more detailed look at the last century shows that, in a wide range of areas, the individual and collective female trajectories have been an issue of ongoing discomfort to be dealt with. To illustrate one of the questionable situations women have faced, Gerardine Meaney (77-78) comments on the incongruous aspect of women's writing in Ireland. She talks about a seemingly scarcity of precedent for this writing in Irish literary history, pointing that "this lack is merely apparent, in the sense that a great mass of material written by Irish women exists.[1] Irish women have written more novels, poetry and plays than the most dedicated literary archaeologist can trace", but, unfortunately, "this work is only available to specialists, in academic libraries, and to those with the time and skills to seek it out". Although it is difficult to decipher a reasonable justification for questions like this and others which involve women's status throughout history, a field of Irish Studies has provided room for debating the tendency of the valorization of the feminine. Margaret Kelleher, in her article "A Retrospective View on Irish Women's Literary Studies", presents a good overview of women's literary studies in Ireland as well as of the development of the Irish Feminist Criticism, more particularly from the second half of the twentieth century on. Mentioning the timely publication in 2002 of the volumes 4 and 5 of the *Field Day of Irish Writing*, under the title *Irish Women's Writing and Traditions,* which brought increased attention to female representations, she highlights the necessity of keeping the debates on women's experience. Additionally, more currently, "Waking the Feminists"[2] reunited women and men striving for equality for female participation in the theatre in Ireland. The campaign has mobilised women from different areas in an attempt of exposing the mechanisms by which they have been excluded or marginalised. Although these efforts are the culmination of many years of work and waiting, they also represent the beginning of many new questions concerning women's issues in the Irish community.

Proof of this lies in the fact that, latterly, women's issues have usually been addressed in Irish political agendas, reasserting not only the concern of feminist struggles that followed in the twentieth century and continue in the present, but also revealing that solidarity and collectivity on a global and local level are important and necessary aspects to be improved in the Irish community. The idea of empowering women's images has been articulated with possible solutions for other problematic questions of the country. The Department of Foreign Affairs and Trade listed gender equality and women's empowerment as one of the key focus of Irish Aid in 2015.[3] Minister Charlie Flanagan

said that Ireland has played a leading role internationally to promote progress on women's empowerment, adding that "Empowering women and girls and promoting gender equality are critical in tackling maternal and child mortality, reducing poverty and ensuring that countries develop sustainably." Furthermore, in the 2014 seminar, organised by the Irish Consortium on Gender Based Violence (ICGBV), the former president of Ireland, Mary Robinson, asserted that "Women's empowerment is vital to stop man-inflicted violence," and added "We have to address the equality and empowerment of women as part of this. We have to value women's rights in every country," the world has to give "a sense to the girl child that she is as important as her brothers." At the same occasion, Sean Sherlock, Minister of State at Department of Foreign Affairs, announced that it was at the core of the department's work to prioritise gender equality and women's empowerment.

Since the first references to "empowerment" in the 1970s, a great deal about the term's definition has been written. For the most part, the use of the term in the areas of sociology, psychology, administration, economics and public health, approaches the meaning of autonomy and agency, as defined as a construct that links individual strengths and competencies, natural helping system, and proactive behaviors to social policy and social change (Rappaport 3). Such idea may be extended to the concept of an individual's autonomy, associated to a social and political environment, which leads to a community-level self-reliance and change. In this respect, this study will mainly provide a methodical overview of the notion of empowerment with a starting point in the foremost approach on the topic developed by the Brazilian theorist Paulo Freire in *Pedagogy of the Oppressed*, extending to the more recent studies of Julian Rappaport and E. Summerson Carr which emphasize, respectively, empowerment in the individual sphere and its feminist approach. According to this line of thinking, the most relevant focus on empowerment is its assumption as a process since its definition as such provides the basis to examine and understand the stages of this phenomenon, enabling the subject to take control of her/his life and to make decisions with regard to herself/himself. Considering the prominent and increasing usage of this concept in the Irish contemporary discourse as a form of struggling against the troubled questions involving women's affairs, this study proposes to bring the relationship between the feminine subject and the process of empowerment closer to the female imagery in Irish drama as a possible pathway to better understand and to clarify women's experience the twentieth-century Ireland's context. Regarding the theatrical form, this research intends to apply Hegel's constructs about theatrical character, chiefly his ideas on the freedom of the character-subject. To the philosopher, as drama plays with concrete realities, all dramatic exterior actions have their origin in a character's free spirit insofar its representation mimics human beings in all their fullness. In other words, Hegel's poetics sees the character's nature as subject, representations which must appear as essentially free, able to determine their own fate, able to end any oppressive situation, and if he does not do it, it is because he decides, freely, no to do it. (Hegel 1158-1205). All in all, the study will outline firstly the existence of process of individual empowerment in the actual female experiences and then to approach this real-life mechanism to the examination of the construction

of O'Casey's feminine theatrical representations attempting to contribute towards the development of women's issues in the actual Irish community.

The revolutionary Irish context gave O'Casey the crucial impetus to create the theatrical figure of "new women" and to reshape the fixed narratives of nationality, ethnicity, class, gender, and sex. In tandem with the historical context and some movements, O'Casey's three plays are shown to encapsulate a revolutionary and communal challenge to fixed identity boundaries in turn-of-the-century Ireland. "Interestingly, O'Casey portrays women as either those most opposed to or most influenced by any sort of idealism" (Wilson 322). Such female figures recover the idea that "life is more sacred than patriotic slogans; human realities are more meaningful than fanatical abstractions, particularly when in the name of the national honour the revolution devours its own children" (Kilroy 93).

O'Casey's *The Shadow of a Gunman* brought the dramatist to the artistic circle of the Abbey Theatre. Set in the 1920s working-class Dublin, it involves the urban guerilla warfare of Ireland's War of Independence. This play would become the first of the three productions collected in his work known as *The Dublin Trilogy*. In this initial period, O'Casey's concern was to portray earnestly Irish people as he saw them in Dublin tenements, a place where he was born and raised. O'Casey watched the needs of the forgotten Irish, including poor women and then decided to give voice to them through his plays. In *The Shadow of a Gunman*, Minnie Powell is one example of these forgotten poor women who lived in the tenements. She is a "courageous character and is worthy of the audience's esteem, while the men, especially Donal, are not" (Wilson 324). She flirts with Donal Davoren, a man who has poetic aspirations whilst the other tenement residents believe he is a terrorist. In an attempt to protect Donal from false accusations, she is killed in a gunfire while she shouts in favor of the Republic (O'Casey 58). According to Wilson, "Minnie's death is the main event of this play, bringing to light a different view of nationalistic sacrifice than we have seen in any other playwright" (323). Minnie is a powerful representation since her unhappy end tells us about the irony of the idea of sacrifice, it helps the audience to rethink of the concept of martyrdom. The possibility of reassessing the problematic question of sacrificial deaths through Minnie's representation seems to allow us to define her in an empowered way since her death was not the affirmation of what Irish people were used to think of the sacrificial losses; inversely, it proposed a re-signification of the traditional concept of willing die for the national cause.

Juno and the Paycock (1924) was O'Casey next play for the Abbey after the success of *The Shadow of a Gunman*. The play drew such large crowds in its first week that it had to be extended. It depicted the Boyle family living in the tenements during the Irish Civil War in 1922. As the patriarch, Captain Boyle, is constantly out of work, Juno, his wife, is the one in charge of the family. The other family member who has a job is another woman, Mary; however she is on strike. Johnny, the son, is almost always in his bed because he has been crippled during the war. Basically it is the mother, Juno, who

does everything to hold the family together. She is the person on the stage that does the housework, has to work for the family's daily income. She is the Irish mother who tries to keep things together while her lazy husband is hanging out with friends in a pub and at the end of the play, she is the only support Mary, who is pregnant, has since her father does not seem to be supportive. Juno is undoubtedly a gendered representation. She is strong, assertive, and capable of tremendous devotion to her family, the representation of "moral authority above any of the men" (Murray 67, 70). Although her domestic and maternal actions correspond to the traditional stereotype thought for Irish women, her performance is not limited to the maternal and domestic sphere. The representation of Juno is an empowered one because it goes beyond of what was expected from a woman, demonstrating that real heroism may emerge wherever and whenever it is least expected, frequently in women like her (Kiberd 222). Juno's behaviour breaks the traditional order of the Irish family and might be equated with what Perkins and Zimmerman classified (didactically) as intrapersonal empowerment which is when the subject acts confidently and competently in a specific situation (575). "Juno is not a stand-in for Ireland, but a character who represents real Irish women" (Wilson 325).

The last play of the trilogy, *The Plough and the Stars* (1926), shows a cast of characters in a Dublin tenement experiencing the Easter Week in 1916. Unlike most of the plays which remembered the uprising, O'Casey did not focus on male figures who had become martyrs in the eyes of many Irishmen. He depicted a wasteful war, full of cowards, displacing the common view about the heroic male image. *The Plough* may also be viewed in a gendered perspective if we see it as a character-based play, focusing on the role of Nora Clitheroe, newly married with Jack, a commander in the Irish Citizens Army. "In this play, Nora is an Irish woman unwilling to sacrifice her husband to the cause of national freedom. Through her, O'Casey rejects any notion that women encourage their men to fight to the death […] (Wilson 326). Nora's dismay over the hostilities brought by the nationalistic ideology questions the often- commendable image that the heroes are powerful representations since they are the only ones who suffer for they are directly involved with the war, while women are a mere presence in these men's lives ready to send them to die. She is "the central character which reveals a reversal of the common sense of the male figure as the main image of the Easter Rising for, although Jack clearly aspires to heroic performance in joining the fight, it is Nora who is actually the heroine of the story, bravely acting against the influence of Irish nationalism." Regarding her characterization, Nora's description has elements which challenge the idealized national female stereotype of passivity and weakness. "O'Casey elaborated Nora's description with adjectives which helped to construct a strong female image. Expressions which indicate strength, like "alert," "nervous energy" and "the firm lines of her face are intermingled with other characteristics which demonstrate femininity, such as her facial features" (Parra 100). Once again, as well as with Juno, Nora also has characteristics related to domesticity and family, but in her case these are symbols which produce an antagonistic effect since the way she conducts the family's issues has

nothing to do with the nationalistic project. Her role in the play surely exposes a different meaning to the Irish concept of sacrificial war and also a female image differing from the one represented by Cathleen Ni Houlihan; as Wilson observes, in *The Plough* it is the "masculine war destroying the feminine" opposing the contrast Cathleen Ni Houlihan's idea "of the masculine war saving the feminine Ireland" (327).

Against the flow of the nationalistic theatre produced in Ireland during the independence process period, Sean O'Casey comes up with his three plays whose framework was the real armed conflicts which occurred during first three decades of the twentieth century and surprises the audience by clearly placing women, in different conditions and backgrounds, as subversive elements of the constant powerless female image in Irish dramas. He makes a crucial inversion: the heroic figures in *Dublin Trilogy* are not men, but women. Thus, this work-in-progress argues that O'Casey's process of construction of dramatic representations of powerful women closely resembles the real female figures that, having their consciousness raised by the stages of the process of individual empowerment, gained confidence in their abilities to voice their wills and to fight for the control of their lives. Doing so, this empowered model of the Irish woman may provide a relevant form of challenging and giving new meaning to the roles imposed on women even nowadays.

Notes

1 Tina O'Toole's *The Irish New Woman* (2013) is a valuable research which supports the existence of women's active participation in the Irish literary context. The author concentrates her analyses in the works of female writers from 1880-1922, as George Egerton (Mary Chavelita Dunne), Sarah Grand, L. T. Meade, George Moore, Katherine Cecil Thurston, Hannah Lynch and Anna Parnell. O'Toole demonstrates how this "new generation" of writers resisted the hegemonic discourse of those in power, subverting gender and sexual identities and challenging regulated roles in the family.

2 A grassroots campaign calling for equality for women across the Irish theatre sector that ran from November 2015 to November 2016. Further information about the campaign can be found in http://www.wakingthefeminists.org.

3 https://www.dfa.ie/news-and-media/press-releases/press-release-archive/2015/march/gender-equality-a-key-focus-of-irish-aid/

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Creative Hyperfidelity and Finnegans Wake*: Reflections on the Translation of Joyce's Criticism of Racist and Nazi Discourse*

Claudia Santana Martins

Abstract: Finnegans Wake*, by James Joyce, is one of the most complex and enigmatic works in literature. For scholars like Len Platt (2007) and Vincent Cheng (1995), race is one of the central themes of this novel, which was a response to the nationalist and eugenicist discourse adopted by many right-wing thinkers and groups in the late nineteenth century and the first decades of the twentieth century, culminating with Nazism. In* Finnegans Wake*, Joyce satirised, by means of puns, portmanteau words and other hybrid constructions, the racial purity ideas then in vogue, as well as the Nazi ideology itself. The work proposed here aims to examine three complete translations of* Finnegans Wake *(two translations into French, one by Philippe Lavergne and the other by Hervé Michel; and one into Brazilian Portuguese, by Donaldo Schüler), in order to discuss the various solutions offered by the translators for transposing into French or Portuguese the passages in which Joyce satirises the ideas of racial purity, scientific racism and Nazism. One of the purposes of this analysis is to reflect on the different possibilities of translating a multilayered, multilingual, and polysemous text like this while retaining as much as possible its political and historical references. The main question to be discussed is whether there is a translation technique that favours the rendering of this kind of reference.*

Keywords: Finnegans Wake*, James Joyce, translation theories, "scientific" racism, Nazism.*

Joyce's criticism of "scientific racism" and Nazism

Until a few decades ago, Joyce was seen as a writer who had revolutionised the literature of his time with stylistic and aesthetic innovations, but who had remained absolutely apolitical. In recent decades, however, this view was demystified by Joycean scholars such as Dominic Manganiello, Emer Nolan, Seamus Deane, Colin MacCabe and

Maria Tymoczko, among others. Some, like Len Platt (2007) and Vincent Cheng (1995), discussed race as a central theme in Joyce's works, and particularly in *Finnegans Wake*.

During the Second World War, Ireland maintained an official position of neutrality. In spite of that, many Irish – including members of the Irish Republican Army (IRA) – supported Hitler, seeing the rise of Nazism as an opportunity to undermine the power of the British Empire. This position was not shared by Joyce, as evidenced by a comment he made in a letter to his patron, Harriet Shaw Weaver, after the Nazi *Putsch* in Austria in 1934: "I am afraid poor Mr Hitler-Missler will soon have few admirers in Europe apart from your nieces and my nephews, Masters W. Lewis and E. Pound" (Ellmann, 1982.675). The reference to Hitler as "Mr Hitler-Missler" evokes the adjective "hit-or-miss", denoting someone who acts hastily. Wyndham Lewis and Ezra Pound, both central figures of English modernism, had been Joyce's friends, but they eventually drifted apart. Lewis's and Pound's support of Nazi-Fascist regimes and rhetoric was certainly one of the factors that led to the end of their friendship with Joyce.

Ira B. Nadel (1988.31) contrasts Joyce's response to fascism with that of Wyndham Lewis: Lewis saw order and power as a way of crushing conflict and establishing a welcomed hierarchy, while Joyce rejected the uniformity and authority of fascism and protested by reaffirming linguistic anarchy and freedom through parody, invention, puns, borrowings and re-creations.

According to Vincent Cheng and Len Platt, *Finnegans Wake* was a response to the nationalist and eugenic discourse adopted by many right-wing thinkers and groups in the late nineteenth century and in the beginning of the twentieth century, culminating in Nazism.

In *Joyce, Race, and Empire* (1995), Cheng, writing in the post-colonial tradition, analyses the issues of race and empire in Joyce's work in the context of the history of Ireland, a country marked by the experiences of oppression and resistance linked to the British colonisation. *Finnegans Wake* is considered an ingenious attack on the racist and imperialist ideologies – an attack carried out with weapons of humour and creativity. In the essay "Ireland, Island of Saints and Sages" (1907), written in his youth, Joyce shows full awareness of the racial stereotyping mechanisms:

> Nations have their ego, just like individuals. The case of a people who like to attribute to themselves qualities and glories foreign to other people has not been entirely unknown in history, from the time of our ancestors, who called themselves Aryans and nobles, or that of the Greeks, who called all those who lived outside the sacrosanct land of Hellas barbarians. (1959.154)

Joyce (1959) attributes most Irish problems to the English economic subjugation of Ireland:

> The English now disparage the Irish because they are Catholic, poor, and ignorant; however, it will not be so easy to justify such disparagement to some

> people. Ireland is poor because English laws ruined the country's industries, especially the wool industry, because the neglect of the English government in the years of the potato famine allowed the best of the population to die from hunger. (167)

In response to the stereotypical way many English people at the time regarded the Irish, labelling them as an "inferior race", many Irish nationalists sought to exalt the Celtic culture and the "purity" of the Irish race. Joyce repudiated the Anglo-Saxon ethnocentric stereotypes, but he didn't share this idealised view of the Irish nationalists. In the same essay, "Ireland, Island of Saints and Sages", Joyce (1959) argues:

> What race, or what language […] can boast of being pure today? And no race has less right to utter such a boast than the race now living in Ireland […] Do we not see that in Ireland, the Danes, the Firbolgs, the Milesians from Spain, the Norman invaders, and the Anglo-Saxon settlers have united to form a new entity, one might say under the influence of a local deity? (165-166)

In Cheng's (1995) view, Joyce was a writer who, opposing anti-Semitism, racism, blind nationalism, male aggression and imperialism, sought to give voice to those silenced, marginalised and exiled – all his works were marked by a central concern with issues of race/ethnicity and their relation to imperial power. Cheng defines *Finnegans Wake*, particularly, as a "subversive book full of dark insurgencies challenging the clear authority of white, Eurocentric empire – a night world/text which defies and decenters the authorised grammars of language, psyche, systems, power, empires, and daytime consciousness" (7). According to Cheng (251), the ideological issues of race and empire are layered, astonishingly, into each page of *Finnegans Wake*.

Len Platt is another scholar who has thoroughly studied the issues of race embedded in *Finnegans Wake*. In *Joyce, Race and Finnegans Wake*, Platt (2007) states that *Finnegans Wake* is "a very particular and specifically targeted response to the betrayal of progressive and humanist ideologies" (2) that emerged from the Enlightenment as doctrines of equality. (2)

The Aryan myth, based on the false assumption that language is a racial characteristic, prevailed throughout the nineteenth century. Linguistics had a central role in this process, but not an exclusive one. By the late nineteenth century, scientific racism was supported both by biological and social sciences, and race became a crucial factor in archaeology, anthropology, history, palaeoanthropology, and sociology. Linguistics and Darwinism combined to "prove" the workings of "progress" in the social as well as the natural world and yet, on the other hand, to identify a process of social and cultural "degeneration" so dramatic that it could lead to a historical regression. These theories led many Western intellectuals to understand modernity as a degradation of the Enlightenment's original ideals or even as a cultural condition stemming from flawed ideas of "natural rights" and false principles of "equality". Many of Joyce's "modernist"

contemporaries, such as W. B. Yeats, Ford Madox Ford, Ezra Pound, T. S. Eliot, Percy Wyndham Lewis and D. H. Lawrence, strongly identified with right-wing radicalism (Platt 3).

Platt (2007) argues that in *Finnegans Wake* Joyce takes a political position on race that contrasts with that of these intellectuals. Joyce's view on race is not essentialist; race is seen as a construct whose primary purpose "is understood in terms of the maintenance of social cohesion and consent. Race identity here becomes not a matter of biology but of culture" (4). So the racism which disguised itself as the rational measurement and management of difference is exposed as "an ideology, operating at the structural levels of culture and society as knowledge, authority and power." The identification of the politics of race, which is central in *Finnegans Wake*, involves the recognition that the scientific racism legitimised by such a politics "was not an English, colonial aberration, but a European phenomenon closely linked to the rise of modernity, to myths and fantasies about the self and cultural identities that the European academy once privileged as advanced and precious human knowledge. However irrational and absurd scientific racism may appear today, in the late nineteenth and early twentieth centuries it was embedded in the major cultural institutions of the so-called Western intellectual life.

The Project

This postdoctoral project in the field of Translation Studies (FFLCH-USP), supervised by Prof. Dr John Milton and funded by CAPES, will examine three complete translations of *Finnegans Wake* in order to discuss the various solutions offered by the translators for transposing into French or Portuguese passages in which Joyce satirises the ideas of racial purity, scientific racism and Nazism itself: two translations into French, one by Philippe Lavergne (the first complete translation of the book, published in 1982), and the other by Hervé Michel (an unpublished translation, available online) in its latest version, dating from 2016; and, the Brazilian Portuguese translation by Donaldo Schüler, published between 1999 and 2003. One of the purposes of this analysis is to reflect on the different possibilities of translating a multilayered, multilingual, and polysemous text like this one while retaining as much as possible its political and historical references.

An important factor to be taken into account is the critical and exegetical studies available to each of these translators, as the period covered by the three translations is relatively long: from 1982 (Lavergne's translation) to 2016 (the most recent online update by Michel, who has been working on his translation since 1997). When Lavergne published his translation, there were few studies on the political thought of Joyce, whereas Hervé Michel, in the most recent updates of his translation, had at his disposal a remarkable collection of studies, from many different approaches, focusing on Joyce's political views. (Michel cites Vincent Cheng, John Gordon and Afonso Teixeira Filho, among other scholars, in his paper "Pourquoi j'ai traduit *Finnegans Wake*", written in 2016.) Schüler's translation, published between 1999 and 2003, lies somewhere between

the other two. Schüler cites several studies on Joyce in the Bibliography of *Finnicius Revém* (volume 5), including a few political studies, but he could not, for example, have read Platt's *Joyce, Race and Finnegans Wake*, which was published in 2007.

Besides the comparisons between the original and the three translations, the work will also involve checking whether the various allusions to racism and Nazism are related to one another and whether there are, in the book as a whole or in parts of the book, networks of meaning associated with racism or Nazism. If there are such networks, it will be necessary to verify to what extent the translations reproduced them properly.

The main question to be discussed is whether there is a translation technique that favours the rendering of these allusions. To try to answer this question, we will resort to two theories (or, to use Berman's term, "analytic") of translation: Berman's analytic and Augusto and Haroldo de Campos's transcreation.

The French theorist Antoine Berman (2000) mentions *Finnegans Wake* as a "limit case" (296) when commenting on the superimposition of languages that characterises every novelistic work. Berman says that translation threatens this superimposition, because "The relation of tension and integration that exists in the original between the vernacular language and the koine, between the underlying language and the surface language, etc. tends to be effaced" (296). Berman's reflections on the "deformations" of translations and his defence of the "translation of the letter" may be helpful in our quest for a translation strategy. For Berman (1985), the "work on the letter" is "neither a calque nor a (problematic) reproduction, but rather paying attention to the play of signifiers" (36).

The first translations of *Finnegans Wake* by Augusto and Haroldo de Campos were published in 1957, and in 1962 they brought out a book called *Panaroma do Finnegans Wake*, containing the translation of eleven fragments of *Finnegans Wake* accompanied by interpretative comments. The technique used by the de Campos brothers (2001.21) in the translation of these fragments deserves to be studied in detail. Their strategy was to capture the details, the microstructures of Joyce's text. The poetic transcreation proposed by Haroldo de Campos (1987), based on Ezra Pound's model, seeks to render the three dimensions of poetry (melopoeia, which deals with the sound effects, the musical properties of words; phanopoeia, related to the visual imagery, and logopoeia, the play of meaning, linked to the words and their connotations and associations). Haroldo de Campos (1987.60) explains that in his theory the semantic parameter (meaning, content), although displaced from the dominant role that the so-called literal translation, word for word, conferred on it, was not made void (emptied), but rather it constituted, so to speak, a moving horizon, a virtual "vanishing point": "the boundary of the recreative task" […]

According to Nóbrega and Milton (2009), Haroldo's transcreation does not mean free adaptation of the original, but extreme fidelity. It means a reconfiguration that takes into account all elements of the poem. Creativity here means being able to find solutions within the semiotic scope of the poem, and not outside it. Or, as Haroldo de Campos said

in an interview to Nóbrega and Giani (2011), hyperfidelity aspires to render not only the communication content, "but also the very semantisation of syntactic and morphological categories, a semantisation that also magnetises the phonic level of a poem" (259-260).

Translation is a metonymic process in which each translator makes choices and set priorities (Tymoczko 1999). And because *Finnegans Wake* has many different aspects, it is possible to translate it without rendering the references to racism and Nazism. But if the translator is concerned with fidelity to the source text, and if it's true that race is central in *Finnegans Wake*, then this translator should make an effort to translate those references. My hypothesis is that the best way to do this is by following the path indicated by Berman (the work on the letter) and the Campos brothers (making use of all the dimensions of the text – acoustic, visual and linguistic).

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Between Tradition and Renewal: The Representation of Identity in the Contemporary Irish Short Story

Daniela Nicoletti Fávero[1]

Abstract: *This paper introduces a doctoral research study on the representation of Irish identity in the contemporary short story from writers such as Kevin Barry, Gerard Donovan, Colin Barrett, Claire Keegan and William Trevor. In the study, which is currently in progress, the goal is to identify how the political, economic and social transformations through which Ireland went in the recent years helped shaping the national identity – or identities – that make up the country, historically known for a well-established image of Irishness that was, in some way, dictated by art.*

Keywords: *Contemporary short story; national identinty; Irishness.*

Ireland is undoubtedly celebrated as the birthplace of great exponents of the World's literature, such as George Bernard Shaw, Oscar Wilde, W.B. Yeats, James Joyce and Samuel Beckett, to name just a few of those responsible for unique productions who helped establish (or, sometimes break with) tradition and have consecrated themselves in the literary canon. This tradition, however, cannot be restricted to the past, since the country proudly cultivates the habit of giving birth and promoting literature, continuing to introduce names such as Colm Tóibín, Roddy Doyle and John Banville into the literary scene, whose writings – and also translations and cinematographic adaptations – attest to the continued popularity and impact of Irish writing.

A doctoral research, currently in progress at PUCRS' Graduate Program in Letters, proposes the analysis of contemporary Irish short story prose as a way to understand how the national literary heritage is renewed in the current written production of the country, which triggers the cultural memory of the nation, and how the most recent literary manifestations convey an idea of identity of the contemporary Irish-man, heir to historically recognized and globally accepted stereotypes but also a result of the multicultural relations that have shaped and still define Ireland. This is due to the large influx of immigrants that currently make up the country's population and lend new facets to identities once considered consolidated, and due to the significant political and economic changes that the country faced in recent years.

The literature of a country can be held responsible for the notion of identity that is widespread, both locally and outside of its borders. The literary text is, purposely or not, a window by which we are allowed to see others in an attempt to unravel them, to understand them or simply to fit them into any given pattern. History has often triggered literature as a tool to legitimize a being or a place, since writing has made it possible to establish, attest, and propagate multiple national types, a characteristic that can be especially true for those who are part of nations which at some point in their histories are under another country's power, such as Brazil and Ireland, which, despite their differences, have in common the fact that they are both "new" democracies that, after their respective independence movements, these had to encourage in their natives new ways of *being*. In Ireland, for instances, literature becomes an important part of the country since, as Fintan O'Toole states about the recent trend in the naming of the bridges of Dublin: "this naming phenomenon means the replacement of religion and smashed politics with literature." (O'Toole in *ABEI Journal* 1999. 100).

When someone speaks about identity, however, there is always the need to remember that he/she refers to a representation, a partial construction that can be highly changeable through time. Stuart Hall, in *A identidade cultural na pós-modernidade* (2015), reflects on the matter of identity related to the nation stating that "people are not just legal citizens of a nation; they participate in the *idea* of the nation as represented in its national culture"[2] (30. Translated by the author). Culture and identity are, therefore, products that are accepted as legitimate, since they have been affirmed through history and promoted, also, by literature.

Because identity is a historically defined representation, one must understand the motivations and circumstances responsible for producing an image. In the text *A produção social da identidade e da diferença*, published in *Identidade e diferença: a perspectiva dos estudos culturais* (2014), Tomaz Tadeu da Silva states:

> It matters little whether the facts thus narrated are "true" or not; what matters is that the founding narrative works to give to the national identity the sentimental and affective bond that guarantees a certain stability and fixation, without which it would not have the same and necessary effectiveness. (85. Translated by the author)[3]

Identity, stereotyped or not, is a construction based on a historically and geographically predetermined environment. The place to where one belongs definitely establishes a first impression on who one is and how one should act, preserving the social character of identity. The history of a person, however, is a sort of fable accepted by him/ her, for it represents what defines, and at the same time separates, his/her culture and memory from external influence. It is commonly observed that there is the tendency of populations to accept, celebrate and perpetuate their stereotypes by recognizing in them a singularity that distances them from the others. Countries which, at some period of their existence were colonized or subjugated in some way by other nations, resort

to their foundational myths and heroes in response to an adverse situation. The rescue of autonomy on behalf of these countries occurs through the return to their origins, as emphasized by Edward W. Said (2011):

> One of the first tasks of the resistance culture was to reclaim, rename and rehabitated the land. And with it came a whole series of other affirmations, recoveries, and identifications, all of them literally rooted in this poetically designed basis. The search for authenticity, for a more suitable national origin than that provided by colonial history, for a pantheon of heroes and (from time to time) heroines, myths and religions – this was also made possible by the feeling of the land to be re-appropriated by the people. (353. Translated by the author)[4]

History, however, is constantly being rewritten and this rewriting confirms some stereotypes as well as proposes new traits that will result in other national configurations. Added to the foreign customs tradition, there are new ways of living and telling the facts, from phenomena such as *globalization.* This, which is a result of the ideology and capitalist practices that are spread throughout the world, has profoundly altered the paradigms that determine the understanding of the subject, especially in the world today. There is no longer room for a concept of an exclusively individualized country, since globalization represents the internationalization of the capitalist world and the so-called "uniqueness" and "simultaneity" of technical practices across the globe. To conceptualize the globalized world is not, however, to believe in homogenization. Globalization, considered primarily by its economic bias, affects different places and people in different ways, and this distinction guarantees the uniqueness of the process in the several individual experiences. Leaving aside the exclusively economic scope of globalization, it is important to think of this phenomenon as a concept of Cultural Studies because of its tendency to encompass and spread different cultures in one place. Globalization has enabled important sociocultural and economic exchanges, promoting a pluralistic view of the individual and the world, whose borders are already more malleable. This mobility of geographical boundaries, combined with frequent sociocultural exchanges, defines the daily practices of individuals, reinforcing the idea of increasingly mixed and engaged cultures that reach and speak to different types and experiences.

To understand globalization as a permanent phenomenon, where power only tends to grow due to technological developments, opens the way to the concept of *multiculturalism*. As a concept linked to Cultural Studies, multiculturalism proposes to take account of diverse points of view, products of distinct cultural heritage, opposing the cultural "centrism" hitherto worshiped. The idea of a multiculturalist policy seeks to challenge unitary and homogeneous models by proposing actions that enable all individuals to practice different beliefs and traditions. This "non-obligatory" assimilation of models and rules from the so-called dominant groups is seen by many as a naive proposal, due to the great exercise of tolerance that must be practiced in order for

it to prevail. Multiculturalism, whether utopian or not, deals with decentralization, allowing classes considered minority groups to share their experiences, which are, in a multiculturalist perspective, as relevant as those of any other group.

Processes such as globalization intensify the shaping of increasingly multicultural societies. In these societies, in a true exercise of alterity, the literary production of a nation cannot help but to consider the image of the other, of the foreigner, who becomes a relevant part in the conception of the identity of the native people. The acceptance that the individual is not "pure" and cannot be idealized as a product derived exclusively from absolutely homogenous culture and myths, results in the configuration of the contemporary man who is, at the same time, heir to the local tradition and a man of the world. A good example of this can be found in Ireland, a country with a rich historical legacy, which has attracted thousands of immigrants in recent years.

The history of Ireland reveals, from its origin, the impact of the foreigner on the culture. The island, which has been occupied by several peoples over the centuries, celebrates the Celtic tradition brought to the country around 350 BC, and the Christian religion, which was to be instituted in the middle of the fifth century by Saint Patrick, a figure who seemed to understand the importance of preserving tradition while seeking to establish something new. The history of Saint Patrick, patron saint of Ireland, and his actions, which would ultimately shape the religion in the country, deserve prominence within history, for, as Malachy McCourt affirms in his work *Malachy McCourt's History of Ireland* (2004):

> Sure, he brought Christianity to Ireland, but once there it evolved into something much different from that centered in Rome. The fact that the country itself had no central authority, but was ruled by tribal kings, worked against the establishment of a central church. And the Filí – the powerful class of bards and poets – kept a strong grip on the culture and learning of the people. Patrick would bring his religion, but the Irish would shape it to their needs. (31)

McCourt's quotation highlights, to some extent, a trend celebrated by Irish culture, which extols the country as a major influencer on those who arrive on there. The identity of Ireland celebrates the transformation of the foreigner into the native, since occupying the country is also to be occupied by it. The story of Patrick's influence in Ireland, whether adorned with legends or not (such as using the shamrock to explain the Holy Trinity, or the legend that Saint Patrick would be responsible for the expulsion of snakes – a pagan symbol – of the whole island), reveals the creation of a Church distinct from that of Rome (which labelled the natives as ignorant) where slavery was denounced, women were considered and divine natural gifts overlapped the sins of the human soul.

The Viking invasions, which helped to shape the country – hitherto composed of several kingdoms, but no cities – as well as the eight centuries of submission to England and the emergence of a new class, the Anglo-Irish, are just a few examples of how the Irish culture is the product of a mixture of different external influences that began to

contribute to the formation of a national identity. Even the battles for the country's independence found resistance from some who questioned the use of symbols such as the Gaelic language to promote resistance to Great Britain while many of the rebels were working for English institutions. To think of Irish identity is then to assume one which, from its origin, is the product of a mixture of external and internal influences that together configure it.

It must be added to the many facets of the country the recent migratory wave resulting from the economic phenomenon called the *Celtic Tiger* which, from the mid-1990s until the mid-2000s, resulted in rapid economic growth in the country, a consequence of many foreign investments, and eventually attracted people from all over the world in search of opportunities. The country, historically accustomed to huge waves of emigration resulting from the great famines, became recognized for its growing multiculturalism, since a large part of its population was made up of people born on foreign soil and these, rather than supplying labour, had a significant impact on local sociocultural arrangements.

The impact that such national configuration achieved in the culture, particularly in Irish literature, is the target to be achieved through the analysis of the contemporary Irish short story prose, wherein it is intended to discern how (and if) the national literary heritage has been updated when it concerns the representation of the national identities portrayed on it. For this, the short story prose was chosen as the object of analysis, based on assumptions such as the ones by Julio Cortázar (1993) who, when comparing the story/ photography with novel/cinema, emphasizes:

> a photograph or high-quality short story is done in reverse, that is, the photographer or storyteller feels the need to choose and limit an image or an event that is *meaningful*, not only worthwhile in itself, but also capable to act in the viewer or the reader as a kind of *opening*, a leavening that projects the intelligence and the sensibility towards something that goes well beyond the visual or literary argument contained in the photo or the story. (151. Translated by the author)[5]

Accordingly, due to the notion of a physical limit, the capture of a particular moment would be promoted, a *meaningful* moment that does not only have meaning in itself but can act in the reader, thus favouring the dissemination/acceptance of notions of identities built on the stereotypes that the writer intends to present. The size limitation is also highlighted by James Cooper Lawrence in *The Theory of the Short Story* (2013) in which he quotes Edgar Allan Poe's theory that the good story should be brief and have the necessary coherence, which would give it the effect of wholeness. A tale, therefore, contains in itself all its purposes, and the good storyteller should be able to complete all his intentions until the end of it, leaving no gaps to be filled. Lawrence further emphasizes the power that is given to the author of the short story. By engaging the reader in his brief plot, the author does as he pleases without being interrupted by

external influences. And, having the reader as captive, the opportunity is given to the author to faithfully record reality from his/her point of view. Nádia Battella Gotlib, in her text *Teoria do conto* (2006), looks exactly at this fact:

> There are texts that *intend* to register with more fidelity our reality. But the question is not so simple. *Which* of our realities is supposed to be recorded? our everyday life, from day to day? or the one which is fantasised? Or even: the reality *told* literally, precisely because of this, for using *literary* resources according to the intentions of the author... (12. Translated by the author)[6]

If the goal is toestablish a certain notion of national identity, it seems safe to say that the short story offers itself as a very appropriate vehicle, due to characteristics such as those presented so far. The selection of the literary corpus to be analysed will include the works such as *Antarctica* and *Walk the blue fields* by Claire Keegan, *Young Skins* by Colin Barrett, *Dark lies the island* and *There are little kingdoms*, by Kevin Barry, *Young Irelanders*, by Gerard Donovan and *Cheating at Canasta* and *A bit on the side,* by William Trevor, whose short stories present Irish types and which is intended to denote how the construction of identity came to be defined (or not) by the fusion of the national tradition with the new social and economic reality set up recently in Ireland. Some of the stories, such as Claire Keegan's *Men and Women*, Kevin Barry's *Wifey Redux* and Gerard Donovan's *Archeologists*, tackle the question of the woman's role in an ever changing society; others, such as Kevin Barry's *See The Tree, How Big It's Grown*, approach a contemporary view of religion, its rituals, and how these can interfere in someone's identity; while stories as Barry's *Fjord of Killary* pinpoint the relevant question of the immigrant presence, while Colin Barrett's *Calm with horses* offers the reader a glimpse into the fast growing problem of the drugs in Ireland. Because this is a literary analysis proposal heavily based on theories from Cultural Studies, it is considered what Kate Flint discusses in *Livros em viagem: difusão, consumo e romance no século XIX* (2009), in which she states that "Each reading is in itself a complex encounter; and when the consumer or romance, or both, are distant from their context of origin, it creates a particular kind of intercultural exchange." (Flint in Moretti, 2009.663. Translated by the author)[7].

Notes

1 PhD research currently under development at the Postgraduate Program in Letters of the Pontifical Catholic University of Rio Grande do Sul (PUCRS).

2 "as pessoas não são apenas cidadãos legais de uma nação; elas participam da ideia da nação tal qual representada em sua cultura nacional."

3 "Pouco importa se os fatos assim narrados são "verdadeiros" ou não; o que importa é que a narrativa fundadora funciona para dar à identidade nacional a liga sentimental e afetiva que lhe garante uma certa estabilidade e fixação, sem as quais ela não teria a mesma e necessária eficácia".

4 “Uma das primeiras tarefas da cultura de resistência foi reivindicar, renomear e reabitar a terra. E com isso veio toda uma série de outras afirmações, recuperações e identificações, todas elas literalmente enraizadas nessa base poeticamente projetada. A busca de autenticidade, de uma origem nacional mais adequada do que a fornecida pela história colonial, de um panteão de heróis e (de vez em quando) heroínas, mitos e religiões – isso também foi possibilitado pelo sentimento da terra a ser reapropriada pelo povo.”

5 numa fotografia ou num conto de grande qualidade se procede inversamente, isto é, o fotógrafo ou o contista sentem necessidade de escolher e limitar uma imagem ou um acontecimento que sejam *significativos*, que não só valham por si mesmos, mas também sejam capazes de atuar no espectador ou no leitor como uma espécie de *abertura*, de fermento que projete a inteligência e a sensibilidade em direção a algo que vai muito além do argumento visual ou literário contido na foto ou no conto.

6 “Há textos que têm *intenção* de registrar com mais fidelidade a realidade nossa. Mas a questão não é tão simples assim. Trata-se de registrar *qual* realidade nossa? a nossa cotidiana, do dia-a-dia? ou a nossa fantasiada? Ou ainda: a realidade *contada* literariamente, justamente por isto, por usar recursos *literários* segundo as intenções do autor...”.

7 “Toda a leitura é, por si, um encontro complexo e, quando o consumidor ou o romance, ou ambos, estão distantes de seu contexto de origem, ela cria um tipo particular de troca intercultural.

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A Transdisciplinary Approach: The Picture of Dorian Gray *from the Viewpoint of Physics*

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Abstract: *As we wander around universal literature and some central ideas in Physics, we present a transdisciplinary reading of the novel* The Picture of Dorian Gray*, by Oscar Wilde, and Quantum Mechanics, thus, pointing out to the importance of inter and transdisciplinary looks into contemporary studies in diverse areas of knowledge.*

Keywords: *Transdisciplinarity, The Picture of Dorian Gray, Physics*

Initial considerations

Humanity has constructed considerable knowledge along the centuries. Nowadays, global culture signals that science and arts are different fields of knowledge and there is no superposition between them, that is, each field corresponds to a way of looking at the world, a way of representing and interpreting human (and natural) existence. Moreover, it is worth mentioning that if on the one hand, art and science are human constructions, once they take shape as cultural productions, they also influence human beings in their actions and attitudes, thus, featuring a rather intriguing influential relation.

Modern science has changed humankind in fast and radical ways. Regarding Physics, we can say that Relativity (Einstein 1999) and Quantum Mechanics (Huguenin 2014) have transformed the way we think, as these theories have not only proposed new horizons of thought, destabilizing historical common grounds, but also, promoted technologies that have led our lives to be different. Certainly, scientific theories have influenced a broad spectrum of artists. For example, the Theory of Relativity, one of the most influential ones in the last century, has inspired painters as Salvador Dali and Marcel Duchamps, exponents of an artistic movement called Cubism (Vargish and Mook 1999). Music has also experimented the influence of Relativity. In 1909 Arnold Schoenberg

composed his *Opus 11 (1909)*, introducing atonal music, and Igor Stravinsky composed *The rite of Spring (1913)*, going much beyond regular compass. *The rite of Spring* well represents Music in Cubism (Vargish and Mook, 1999).

In Literature, the presence of scientific concepts can be verified in several important writers of fiction and poetry, such as seen in the works by the Irish writer John Banville, as approached by L.P Izarra (1995). Moreover, João Zanetic has conducted a study that constructs a bridge between these apparently divergent modes of culture: Physics and Literature (Zanetic, 2006). Zanetic mentions the presence of scientific concepts in the works by Edgar Allan Poe, Jorge Luis Borges, William Faulkner, Fiódor Dostoevsky, and others. In Brazilian literature, to the best of our knowledge, there is no such study of this kind of influence, yet we can cite the poet, member of the Brazilian Academy of Letters and Professor Marco Lucchesi, whose poem "Modo inaugural", included in the book *Alma Venus*, transforms the big bang theory into poetry.

Furthermore, science is present in the works by Lucchesi, as in *Hinos Matemáticos*, in which he poetically describes mathematical theories and skills such as fractal geometry, Riemann theory and others. In the novel *O peso da luz* by Ana Maria Miranda, the scientific pursuit of the main character, Roselano Rolim, drives the readers to his adventures during the experiment that proved the General Theory of Relativity in Sobral, a city in the state of Cear's, Brazil.

As briefly attested, many are the examples of the relation between the two different fields of knowledge, which make us reflect upon the dialogue between art and science. They may be different in form and "voice", yet they seem to have very similar aims.

In this article, we display the relation between Literature and Physics in works that have been recently produced. We bring up two examples of the influence of Science in Literature, as we also discuss how Literature can influence Science. Finally, we present an analysis of the novel *The Picture of Dorian Gray* (Wilde, 1962) under the prism of Physics. This work is part of the interdisciplinary research developed at the Federal Fluminense University, in a partnership between individuals of both Institutes (Hard Sciences and Human and Social Sciences) that in order to establish connections between the teaching of Physics and Literature have collected data and analyzed how both discourses converge as to help teachers in formation create meaning through diverse knowledge.

Physics and Literature

Considering that science and the arts do influence themselves mutually, we can say that the most common evidence is the fact that scientific concepts ground artistic creations. Another indication is that works of art can also influence scientists, particularly, works of literary art. One always wonders how many future physicists will have been influenced by Julius Verne's works. Nonetheless, the influence of the arts in science occurs in a more subjective way. In literature, both aspects can be observed: the use of

science, particularly Physics, as matter for literary creation and philosophical aspects of literary works, which influence scientists.

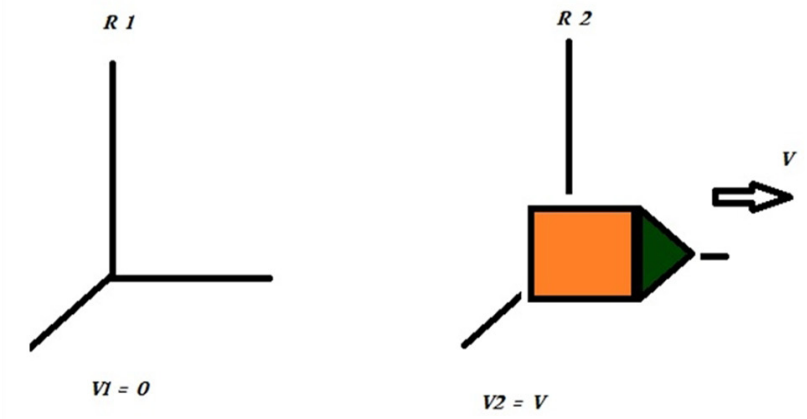

Figure 1: Frame R1 (V=0) corresponds to an observer from the Earth and R2 corresponds to the frame associated to a rocket with speed V.

Taking into account the influence of Physics in literary works, we start by discussing one of the most influential theories in the last century: the theory of relativity developed by Albert Einstein (Einstein 1999). The core of the Theory of Relativity is that of the non-absoluteness of time. Time is not single. It depends on the reference frame. Let us look at the Special Relativity Theory, proposed by Albert Einstein in 1905, from a very well-known image, that of the twin paradox. This hypothetical situation is generally described by the trip of an astronaut that has a twin brother. The astronaut travels in a very fast rocket with a speed close to that of light. When the astronaut returns to Earth, he is younger than his twin brother!

Figure 1is a pictorial representation of the two observation frames (referential frames in Physics language). R1 corresponds to the steady frame, the observation from the Earth, where the astronaut's twin brother stays. R2 represents the moving referential frame, the fast rocket in which the astronaut travels.

The paradox is explained if we agree with Einstein that time does not run in the same pace. Time elapses slowlier for the faster traveler (when his speed is closer to the speed of light). In fact, we can show that a time interval Δt_2 in R_2 can be written as $\Delta t_2 = \Delta t_1 \sqrt{1 - \frac{v^2}{c^2}}$

Where Δt_1 is the corresponding time interval in frame R_1, V is the rocket speed and c, the light speed. According to this equation, in this referential frame (R2), the faster the rocket moves, the slowlier time elapses. This is known as time contraction. Note that the number under the root square is between 0 and 1 depending on the velocity

V of the rocket. For two stopped frames, V=0, we have the root square equal to 1 that leads us to $\Delta t_1 = \Delta t_2$, which means that time elapses in the same pace in both frames. On the other hand, for rocket speed V close to c, the root square is close to zero and, $\Delta t_2 < \Delta t_1$,which means that time passes slowlier in referential frame R2 (on the rocket) if compared to frame R1 (on Earth). It is worth mentioning that for a moving car, time goes by slowlier than for a person who is stopped on the street. However, the fraction v/c is very close to zero and the time contraction in this case is not measurable with our present technology. But it exists!

Regarding the General Theory of Relativity (Einstein 1999), spaces do not follow Euclidean geometry. Space curves itself in the presence of a great concentration of mass. Time is regarded as another dimension and scientists have attested to space-time deformation in the presence of a great mass concentration. It means that time elapses differently in the presence of a high gravitational field. Once again, for a different reason, time is not absolute.

It is not difficult to imagine how this idea destabilized the minds of artists in the moment of history it came out, when the press had already allowed scientific news to be widespread amongst the people, notably among intellectuals, artists and opinion-makers. Relativity has promoted time liberation. The most unbelievable idea has been that time is not absolute and that it goes by differently, depending on the context – speed or mass concentration. This principle has changed the way not only artists, but the human mind has understood the Universe. Therefore, let us look into how this theory has possibly influenced literary works.

To start with, in the short-story "O jardim de veredas que se bifurcam" by Jorge Luis Borges (Borges 1999), a Chinese professor of English Yu Tsun living in the United Kingdom is a German spy during World War II. An MI5 agent, the Irishman Captain Richard Madden, was pursuing YuTsun very closely, as his only alternative to inform the German army in the city in which the allied troops stored armaments, Yu Tsun decided to kill someone whose name is associated to the city. By widespreading the news about the murder, the press would lead Germany to recognize this information. The chosen victim had been the eminent Sinologist Stephen Albert, in order to signal the city of "Albert". Yu Tsum meets Prof. Albert in the much searched, forked garden, and they talk. By coincidence, Stephen has studied and solved the enigmatic novel "The garden of forking paths" (which provides the title of Borges' short story, "O Jardim de veredas que se bifurcam") written by the Chinese author Ts'ui Pen, Yu Tsun's grandfather. Albert explains to Yu Tsun the mystery of the novel, until then, unknown to Yu Tsun's family. Albert talks to him about the "invisible labyrinth of time" that the novel is, pointing out that "(...) endless series of times, a growing and spellbound net of divergent, convergent and parallel times. This web of times that approach, bisect, cut or secularly ignore themselves, concerns all possibilities" (our translation from the Brazilian edition, 1999). At a certain moment, Prof. Albert says to his own potential killer: "in one possible time-line Doctor Tsun has come to his house as an enemy, in another, as a friend."

The references to the Theory of Relativity are very clear. The expressions "*time labyrinth*", "*possible time-line*" refer to the non-absoluteness of time. In addition, the city where the artillery was stored had not been chosen by chance. This is a clear reference to Albert Einstein's ideas once time is regarded in the perspective of (relative) time. It is important to note that Borges does not explain the Theory of Relativity, but he is influenced by it, which is displayed in the composition of his short story.

Another important work that belongs to universal literature and that can well be read at the light of relativity is *The Sound and the Fury* by William Faulkner (Faulkner 2012) which, according to the physicist and historian Gerald Hoton, is a very good example of the presence of relativity in artistic productions. As Sartre pointed out in his critique of *The Sound and the Fury*, Faulkner's metaphysics regards time. Indeed, time is the master of Faulkner's story, whether by Quentin Compson's fixation with clocks, or by the dilation of time in Benjamin (Benjy) Compson's narrative.

Concerning Benjy's narrative, at the beginning of the novel, the slow passing of time, and the narrative shifts, well translate the non-absoluteness of time. However, in several moments, Quentin says "*be again in time*", as if it were possible to be out of present time. In another part he says "*... I picked up the clock... and, twisting the pointers, I put them on the ashtray.*" Twisting the clock's pointers means distorting time. The structure of the fourth part of the novel itself represents a time revolution in the narrative and justifies the weight of the novel to world literature.

As we move towards the question of how literature influences science, one cannot say that there is any scientific theory originated directly from a literary work. Yet, literature influences the intellectual upbringing of scientists. To illustrate this point, let us contemplate the proposition by the Russian historian of science Boris Kuznetsov who pointed out Einstein's assertion that Fiódor Dostoevsky had influenced him more than other scientists. The novels by one of the most important Russian writers would have formulated philosophical questions that would have later been explained by Einstein's theories (Kuznetsov 1972). For instance, as depicted in Zanetic (2006), Ivan Karamazov's vision on the rebellion of non-Euclidean geometry against Euclidean geometry used by Gog, the creator. Ivan talks to his young brother Alyocha that he has a three-dimensional mind and the harmony of creation seems to need more than three dimensions. We can imagine how Ivan Karamazov's anxiety touches the young Einstein.

It is relevant, however, to point out to the gap between Karamazov's ideas translated in his characters and Einstein's later proposed theory, in spite of all convergences. Dostoevsky was probably himself influenced by non-Euclidean geometry developed by his fellow countryman Nikolai Lobachevsky and also by Riemann (Kanapp 1987). At this point we need to evoke the science philosopher Gaston Bachelard and his conception of scientific spirit and poetic spirit. Bachelard proposed some antagonisms for both human spirits: diurnal and nocturnal, rational and emotional, respectively (Bachelard 1972). But he also recognizes that we can express scientific conscience by means of the poetic spirit. The expression of the poetic universe is full of life, nature, physics.

Then, we can say that the poetic spirit in Dostoevsky has revealed some philosophical polemics about the non-Euclidean geometry of the physical universe, that as pointed out in Zanetic (2006). The answer to this query can be regarded as the General Theory of Relativity: the space curves next to a great concentration of mass.

One of the features that differs literary art and science is linguistic expression and its multiple levels of belonging – locally, nationally and universally. We have so far referred to universal literature, as it gets translated into several languages, particularly, into the English language, which is the most widespread one in the globe these days and how its universal feature is reinforced by its points of convergence with science. It is relevant, though, to remember that even amongst literature produced in English, scholars have focused either on the specificities of geographic productions or on authors' places of origins as starting points for the study of their literary productions. Many Irish-born writers have ended up more famous outside Ireland initially than in the land of Kathleen Ni Houlihan – a mythical symbol and emblem of Irish nationalism found in literature and art. The personification of all women of the country, Kathleen, also known as Cathleen Ní Houlihan is the title of William Butler Yeats and Lady Gregory's famous one-act play, first perfomed in 1902. Along the years, particularly, from the 1970's on, a few writers, such as Eavan Boland, the "mother figure" of all contemporary women poets, have referred to Cathleen as a symbol of all Irish women.

Oscar Wilde is one of the many authors who having been born in Ireland, immigrated and have become well-known first outside Ireland. Yet, for the philosophical vision depicted in his works, his are writings that can be read universally. Wilde as one of the most influential XIX century critics, due to his essays entitled *Intentions*, reveal his ideas on Art, Life and Nature, as well as his ideas on literature, painting and masks, also, in his literary works, particularly in the novel here commented. For Wilde – and for his autobiographical character Dorian Gray – Art is more supreme than Life. Many are the passages in Wilde's 1991 novel that depict his view on Life and Life's representation, Art. *The Picture of Dorian Gray* discusses passion, the senses, the role of life's depiction by means of art, the relations between our lives and the lives that the Arts represent. One of the two clear examples is Harry's lines to his friend Gray rather towards the end of the narrative, during a dialogue they establish regarding life and Gray's way of living. Harry says:

> Life is not governed by will or intention. Life is a question of nerves, and fibres, and slowly built-up cells in which thought hides itself and passion has its dreams. (…) The world has cried out against us both, but it has always worshipped you. It always will worship you. You are the type of what the age is searching for, and what it is afraid it has found. (…) Life has been your art. You have set yourself to music. Your days are your sonnets. (1962. 227)

The other example is in some of the narrator's considerations on

> the curious hard logic of passion, and the emotional coloured life of the intellect – to observe where they met, and where they separated (…) Soul and body, body and soul – how mysterious they were! There was animalism in the soul and the body had its moments of spirituality. The senses could refine, and the intellect could degrade. (…) Was the soul a shadow seated in the house of sin? Or was the body really in the soul, as Giordano Bruno thought? The separation of spirit from matter was a mystery, and the union of spirit with matter was a mystery also. (*apud* 72, 73).

The above passages can well lead one into the connections between Philosophy and the Arts, as well as on how the contemporary fields of Neuroscience, Biology and Psychology relate to what Wilde extensively discussed in the XIX century.

Following a transdisciplinary approach towards a reading of Wilde's *The Picture of Dorian Gray*, one can ask how Wilde's poetic spirit expressed his philosophical ideas about the physical universe. In other words, how could *The Picture of Dorian Gray* be related with a few concepts drawn from Physics? We will attempt to respond to this question.

Global, local and universal: *The Picture of Dorian Gray* in transdisciplinary pictures

The novel was first published in 1891 and its protagonist, Dorian Gray, is the portrait of a XIX century English dandy. Introduced to the aristocrat Henry Wotton, also known as Harry, by the painter Basil Hallward, Gray falls in love with his own portrait – "...though I am a little jealous of the picture for being a whole month younger than I am, I must admit that I delight in it." says the protagonist (*apud* 71). As a consequence, he decides to dwell with time, by imprinting in the painting all lifeline's passages while he, himself, remains (almost) forever young. The painting is kept hidden as it represents Gray's "dark side", so that the character can go on playing the dandy as long as it suits him. Later, in the narrative, in chapter 9, Dorian does not allow Basil to see the portrait again, even though the artist insists upon the fact that as the creator of the art piece, he must be allowed to see it: "*Not look at my own work! You are not serious.* Why shouldn't I look at it?, exclaimed Hallward, laughing." (125). And Gray's reply is: "I can't explain it to you, Basil, but I must never sit to you again. There is something fatal about a portrait." (130). The fatality of it is well-understood in photograph shooting along the XX century: catching an instant that no longer exists as it is depicted. In Wilde's XIX century England and France, the discussion on Estheticism led the author to display his own comprehension of Beauty and of Beauty's importance in Art as a way of salvation. In a dialogue between Harry and Gray, while the latter expresses that "*an artist should create beautiful things*...", the former counterarguments that "*there is no doubt that genius lasts longer than beauty*" (29). In all cases, the narrative is about Time and the passages of Time, as well as their implications in human life.

In spite of the fact that Oscar Wilde was Irish-born, he soon moved to Oxford, in England, for his studies, at the age of sixteen, thus, becoming much more of an Englishman in his lifestyle. Much of his writing is autobiographical, such as *The Picture of Dorian Gray*, and reflects his viewpoints on Life, Art and the role of existence. For these reasons, his writings have reached a universal importance, having been extensively translated into other languages and becoming part of the English, literary cannon.

Many are the historical and contextual implications of the portrait (as attested in Munira Mutran's work (Mutran, 2002) for the England of the XIX century, as well as for our XXI century re-readings of the novel. These re-readings have to do with transdisciplinary views on classical works, in such a way that these views can privilege contemporary examinations into the literary cannon, in what they provide us with more thorough understandings of humankind, after notions such as globalization, localism and universalism. Indeed, the need of identity construction on the basis of that which the Irish writer Colm Tóilbin has called "spiritual heritage" alludes to the fact that national literatures have traditionally been the object of comparative studies and they end up being classified as national literature in the sense that they localize nations in the world, global system, thus, reinventing the global from their own localizations (Wolkoff 2012).

The novel and Physics – some ideas

What kind of ideas on Physics can be present in the inventiveness of Oscar Wilde in the aforementioned narrative?

Oscar Wilde portrays science by means of allowing his characters to talk about the issue. For example, when Dorian Gray tries to understand the situation of the portrait modifications he asks himself "*Might there not be some curious scientific reason for it all*?" (Wilde 2018. 123). Science is evoked to demystify the strange and inexplicable events. Dorian risks an atomistic explanation for the case in an apparent anticipation of the interpretation of the undulatory behavior of matter when he says "[…] *might not things external to ourselves vibrate in unison with our moods and passions, atom calling to atom, in secret love or strange affinity?"*(*idem* 124). Scientific method is evoked as analogy such as contemplation of Lord Wotton by respect Dorian Gray, or when Dorian regards his portrait with "*a feeling of almost scientific interest"* (ibid idem 106).

Nonetheless, scientific practice is directly mentioned when Dorian persuade an old friend, Alan Campbell, to destroy Basil Hallward's body: *"All I ask of you is to perform a certain scientific experiment"* (*idem* 224). Curiously enough, in the process of analyzing the teaching of Physics with other Arts, namely, Literature, these passages work as a metalanguage to all those who reflect upon the convergences of areas, thus, contributing to the processes of teachers' continuing education.

Let us go beyond the direct references of Science in the novel. The physicist Michio Kaku has drawn attention to the concept of entropy in *The picture of Dorian*

Gray in his book *Physics of the Future* (Kaku 2011). Entropy is a concept originated in thermodynamics and it is related to the organization of thermodynamic systems. Regarding life, the famous physicist and Nobel Prize winner Richard Feynman has said that "there is nothing in biology yet found that indicates the inevitability of death". In other words, death is the loss of organization of a living being. Entropy always grows. This is in accordance with the second law of thermodynamics that states that for a given isolated system, entropy always increases regardless of state changes. Entropy can decrease for a non-isolated system, i.e., in contact with an additional system. As a consequence, this additional system has increased its entropy in such a way that the ensemble of two systems has the total entropy augmented. Well, if Dorian Gray remains young, he violates the second law of thermodynamics. We need a second system where entropy grows. What is the second system? Exactly, the picture! Note that his portrait ages in a shocking way. The picture ages more than Dorian Gray would naturally age. The second law is, thus, observed.

Going back to an original discussion on the subject: would there be any discussion on the issue of quantum subject in Oscar Wilde's novel? Not directly, but we can, as an artistic exercise, make a comparison between Dorian Gray's parallel aging and his portrait with the Many Worlds Interpretation (MWI), by Hugh Everett (Everet, 1957). This is an alternative interpretation of the principle of superposition in the theory of Quantum Mechanics. This principle is strange for our daily understanding. Objectively, if a radiative atom, Uranium 238 (its atomic number Z=92) for example decays by emitting an alpha particle, an atom of Uranium transforms itself in a Thorin one (Z = 90). Well the decaying occurs within a given probability as described by Quantum Mechanics. If now we put an atom of Uranium in a box, as time elapses, the chance of decaying increases. However, Quantum Mechanics reveals that the state of Uranium is a superposition between the two possibilities. Here, superposition means that the state of the atom is simultaneously excited (U-92) and decayed (Th-90). After a measurement, the state of the atom collapses for one of the two possibilities. This gives rise to the famous Schroedinger's cat paradox (Huguenin 2014). A cat is placed in a box with an apparatus attached to a bottle with a mortal gas. The apparatus is governed by an atom of Uranium in the superposition state. If the atom decays (becomes Th-90), the emitted alpha particle breaks the bottle and the cat dies. If the atom does not emit any particle (remains as U-92), the cat remains alive. Then, if the atom is in a superposition state, is simultaneously U-92 (cat alive) and Th-90 (cat dead). Then, the cat is both alive and dead at same time. In the MWI, there is a world where the cat remains alive and a parallel world where the cat is dead. When the box is opened, one actually performs a measurement in the scientific point of view to observe whether the cat is alive or dead. The Quantum Mechanic's measurement postulate tells us that the state of a given system collapses into the measured corresponding result. Parallel worlds, then, collapse into a single world. How can the MWI be seen in the novel? Dorian Gray lives in two parallel worlds: the one in which Dorian Gray remains young and the world where the picture

ages. When Dorian Gray destroys the picture, the two parallel worlds collapse into one where Dorian Gray is old. The superposition between the two worlds (Dorian Gray young/ picture aging), therefore, gets destroyed.

Towards Transdisciplinarity

As it has been shown, the poetic, literary world does relate with the scientific one. Science and literature do originate from the same human need of imagination. Scientific knowledge also needs to be imagined, as well as it needs to look into imagined models to describe Nature. On the other hand, novels and poems are imagined based on emotions, whereas science is imagined based on rational consensus. Therefore, imagination is the common ground for both science and arts, according to Bachelard. Scientists can be influenced by philosophical questions present in literary works. And Art can be inspired by Science. In the case of readings that take into considerations areas of knowledge that are more central nowadays, such as Physics (as here signaled), Neuroscience, Biology, Psychology and others, they allow for contemporary cultures to better understand our world(s), making room for transdisciplinarity and, thus, continuing to enrich literature, in spite of the liquid era in which we live today.

At last, the most relevant reason that has motivated the ongoing research originated at the Institute of Exact Sciences, particularly, the Department of Physics, and spread amongst colleagues at the Institute of Social and Human Sciences regarding confluences between Literature and Physics or, more broadly, Sciences and Arts relates to the need to make more sense of our world in what the philosopher Lipovetsky refers to the liquid era. In particular, we aim at helping teachers in continuing Education raise consciousness as regards relevance. Once we establish connections between areas of knowledge, we make more sense of theories, at the same time that we signal the need to transfer to daily lives (in all their areas) the relevance of teaching topics.

Therefore, by initially collecting, selecting and analyzing works of literature and other arts and reading them along scientific theories, we intend to create a basis of future reference for students who are also teachers of Physics (and other Sciences) of both materials analyzed and exercises of reflection that encompass areas that are only apparently different and distant, but which, in truth, relate fundamentally – *The Picture of Dorian Gray* and the theories here mentioned have been a profitable start.

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Translation and Alterity: A Study of In this Life*, by Michael O'Loughlin*

Julia Gomes de Alencar

Abstract: *The current research analyses the relationship between the poets Michael O'Loughlin and Mikelis Norgelis, two individual writers, who are, however, the same person. Norgelis, a Latvian immigrant, is O'Loughlin himself, an Irish poet who, upon his return to Ireland after years abroad, finds a new voice to his writings. The discussion is based on the book* In This Life*, 2011 in which there are twelve poems under O'Loughlin's authorship, and eight under Mikelis'. This structure ends up raising the question "Who, then, is Norgelis?" Is he a heteronym, a mask of O'Loughlin, or a translation of himself? Both Venuti (2008) and Tejaswini Niranjana (1992) claim that translation can be a political instrument – an instrument expertly used by O'Loughlin when reinventing himself. As Norgelis, he was allowed to play with the English language in ways that, as an Irishman, he could not do. It was through this new identity and culture that he was able to write again in the Ireland he was coming to know once more. The search for his identity made necessary the change of his political being, making him adapt in an emigrant and immigrants country. As a translator of himself, O'Loughlin's transformation is not a faithful one: he becomes the colonized, with the power of choosing which reality to represent. O'Loughlin becomes the author and the translator in his book* In This Life*, blurring even more the lines between the marks of the translator and the illusion of his invisibility.*

Keywords: *Michael O'Loughlin, poetry, translation, Irish literature*

Born in the sixties in a Latvia that still belonged to USSR, Mikelis Norgelis, a poet and translator, is responsible for presenting various occidental poets to his home country, among them Yeats, Frank O'Hara e Anna Ahkmatova. He immigrated to Dublin and was recognized by being published on "Poetry Ireland Review". The poet and translator Michael O'Loughlin, Irish, acted as a mediator between Norgelis and the people, which raised some suspicions about who, in fact, was Norgelis. O'Loughlin later on decided to come clean and admitted he was indeed the Latvian poet, publishing his own and the Latvian's poems in the book *In This Life*, in 2011.

This composition of both authors in one book signed, on the cover, by only O'Loughlin, raises the question of whom, after all, is the Latvian Norgelis. Would he be a *nom de plume*? Perhaps a heteronym? Alternatively, maybe, simply a translation of the Irish poet's name Michael O'Loughlin to the Latvian Mikelis Norgelis – a mask of the Irish author, or even some kind of orthonym, albeit reluctantly, since the name signed differs from that of the author. Seeing that the relation between the name signed and that of the person itself imposes a separation between them, it is possible to say that an orthonym does not reflect entirely the writer as the real person behind the writing.

In order to answer these and other questions, the author of this article proposed translations to the poems and is currently doing an analytical study concerning each author's language and style, besides the authors themselves – unique in one another, but one single being.

Norgelis' and O'Loughlin's *oeuvre* is different – however, it is possible to see similarities not only in their theme, but also in their style. The constant presence of nationalism – Latvian nationalism by the first, and Irish by the latter, is undeniable, and is the first point that unites them.

Another common thing about both is the presence of death in their poetry. On the other hand, the diverging point in their thematic is that where one seems to write about an actual Ireland, the other appears to be in a personal trip to the past. Norgelis' poems show a strong presence of a depraved Ireland, whereas the memories of living abroad, but always reminiscing of his past and identity permeate O'Loughlin's.

Phillipe Lejeune (2008), in his *Autobiographical Pact*, says that, when reading an autobiography, we assume the author, narrator and protagonist are only one person. This occurs because of the use of linguistic elements. For instance, let us think of Norgelis' translated poems: the book presents a chapter specific for him. All the titles refer to himself ("A Latvian Poet…"), and his realist tone but reinsures the idea that the one from the poem is the one writing the poem. However, as it was presented here before, he is nothing but a fictional being, created to perhaps make up for a void – a void that becomes known in his poems as himself: O'Loughlin. In addition, in here, saying "himself" is just another way of trying to separate him from his translation.

For narrator and main character are mistaken and mixed up, because they are the same person. Moreover, they are, assumingly, the same person that signs their poems. The only author is, for this reason, O'Loughlin. He is the one circumscribed in the text and paratext – on the book cover, for example. Besides, he acts not only as a mediator between the Irish and the Latvian poets, but also as a mediator between the writings and the readers. In addition, once this fact is known, Norgelis no longer fits in the "Autobiography" category, since his name, even being it a proper one, no longer refers to a real person. Without O'Loughlin there is no Norgelis. Nevertheless, without Norgelis, does O'Loughlin keep being the same O'Loughlin?

This question is unanswered at the moment – although Norgelis would be, in this line of thinking, a part of the Irish writer. A non-separable part, unlike Fernando Pessoa's heteronyms. O'Loughlin lives in Norgelis as much as Norgelis lives in O'Loughlin.

> By being incapable of representing himself with the sincerity he wished, he simply preferred not to represent himself, or, yet, to represent others. (Vasconcellos 2013.37, my translation)

The search for identification with a current Ireland made necessary for him to change his political being, adapting him to fit in the moment of a country of emigrants and immigrants, of escaping to a better world and from the reflection of a world that can be better for others. As the Irishman says himself in many of his interviews, the United States are to the Irish as Ireland is to the countries of the former USSR. It was this realization that made him want to look to his country through the eyes of an immigrant – perchance because of how he felt. By living abroad for over twenty years and not feeling like his writings were his own, it is possible to say that, as Vasconcellos expressed herself about Pessoa, it was not an annulment of himself that he felt, but rather a displacement of the author.

In addition, it was Oscar Wilde that first discredited the idea of "sincerity", replacing it with "the darker imperative of authenticity", for he believed that when being true to a single self, a sincere man might end up being false to his other dozen selves.

The difficulty in representing himself with the "sincerity he wished" was there, although that did not stop from representing himself, or his other self. It was through the Latvian immigrant that he voiced his anguishes, and the representativeness of his twenty years older Ireland. Instead of representing others, he represented himself, but from his experiences in these years away from his origin country. Except Norgelis does not act like a heteronym, like the other selves from Pessoa. He may have his own history, as seen in his poems, which are mostly biographical. But, unlike Álvaro de Campos, Ricardo Rei e Alberto Caeiro, his existence was made possible over O'Loughlin's difficulty in writing to an Ireland in which he is not as comfortable as he once was.

As a translator of himself, O'Loughlin is transformed not in a faithful manner, but by putting himself in the role of colonized, the possessor of knowledge and with the power of choice of what reality to represent. O'Loughlin acts, then, in his book *In This Life*, as both the author and the translator, leaving the line between the marks of the translator and the illusion of his invisibility even more opaque.

When dealing with the relation between creatures and creations it is nearly impossible not mentioning Fernando Pessoa, a Portuguese poet famous for his vast literary work, signed by different names assumed as "lives", whose biographies are made by "themselves". The displacement between the author and his works, which allows the writer to be identified no longer as the writer, but as part of the structure of the work, raises questions about this other author, the Irish poet, that not only started writing as another writer, but created this person deliberately, so that his readers believed there really was a translator and a poet writing in Latvian.

However, whilst Pessoas' creations were more connected to his creativity process, it is possible to say O'Loughlin's creation of Norgelis is more a political one. And Ireland, the land of many self-exiles, like Joyce and Beckett (both of whom appear on *In This Life*), is home to innumerous conflicts since before its formation and independence. These conflicts, cited by Tymoczko in her book *Translation in a Postcolonial Context*, 1999, and by Venuti in his article "Translation, simulacra, resistance", 2008, are representatives of the use of translation as a political instrument.

During the English dominance, the Irish language was prohibited, being considered for years as an extinct language. However, many translators prevented this extinction of becoming real. Irish mythology in English was translated back to Irish, and many poets refused to write in English, not recognizing the language as their own, denying the power relation in the colonized-colony structure. Such translations/writings, along with the refusal of the English language, were the biggest instrument used by the Irish in their separatist movements.

As Tejaswini Niranjana, author of the book *Siting Translation*, 1992, asserts, translation, as a practice, forms and is formed by asymmetric relations of power that work on colonialism, and depends on notions of western philosophy of "reality", "representation" and "knowledge". Reality is treated as something not problematic, while knowledge is seen as the representation of this reality, along with representation being the path that allows the access to this reality. In addition, translation, in the role of holder of knowledge, but with power of choice of which reality to represent, becomes a powerful instrument. Thinking on the colonization context, translation can reinforce "hegemonic versions of the colonized", like in Western Africa.

What views did the European have those people? How were the Africans, but also the Orientals represented? This kind of contact was only possible through translation. While there are many controversies in the world of translation, perhaps the biggest one is about its authorship. Indeed, considering that the translator produces the translated text, he is the author of the said text. Nonetheless, even when they admit to the authorship (and there are legislations about this type of production), the ideal of being closer to the author of the original is still searched for. In this case, one should ask if it is possible for the translator to give up his "authorship" in order to become neutral. Is it possible to have a faithful translation? Moreover, would it be faithful to the text or to the author?

To Francis Aubert (1989), translation is the expression in the arrival language of a reading made in the language of departure by a particular individual under certain conditions of reception and production. Whether in the choice of words or the omission of certain passages, the translator always modifies and culturalises the written text in some way. The translator does not translate the original text, but the text that he considers the original, according to his interpretation.

Derrida, in his book *Of Grammatology* (1967), states that in the play of representation, the point of origin becomes ungraspable, since there is no longer a simple origin. Considering this impossibility of reaching this original, the translator's invisibility

reveals itself as an illusion created in this power relation of original/translation – every translation carries, as hidden as it is, the mark of being a translation, unless the reader does not know that they are reading a translated text.

In spite of all these questions of authorship and authority, the truth is that without translation there is no diffusion of these works. Like a double-edged sword, the translation comes to inform, convey, and conduct a representation, since all translation ends up being, in one way or another, ethnocentric.

Venuti closes his article by stating that translation goes beyond being just a cultural practice. However, for translation to be in fact a political apparatus, it is necessary to teach readers how to read translations as translations. Only in this way can the reader take a critical look when reading what transcribes, transports, and translates from another culture to its own. Besides, as Niranjana points out in the introduction to her book previously quoted here, we are always "living in translation". Moreover, if we do not change the way we read the world, the relations of power will remain static, unchanging.

Translation is, therefore, a very important political instrument – one recognized by O'Loughlin, as it is possible to see in his use of it to reinvent himself as Norgelis. After all, he says that the Latvian allowed him to play with the English language in ways that, as an Irishman, he would not be able to. And while it is assumable that this relation O'Loughlin-Norgelis is nothing more than another case of pseudotranslation, since the Latvian's poems are presented as a translation from the Latvian made by Michael O'Loughlin, and apparently there are no manuscripts in that language, it was by assuming a different identity and culture, a different self, that the Irishman felt the freedom to express and represent the aspects of a devastated, depraved and current Ireland, more in accordance with the image of where he lived, but not to the one he had.

Therefore, it is possible to say that, as well as Fernando Pessoa said that he never felt more Portuguese as when he feels different from himself, Wilde's analysis of the authenticity of the self through the different selves becomes real when one discusses the Irish and the Latvian poets relationship, especially in the book *In This Life*, where voices blend and themes intertwine, defining not only the book but also their relationship. For it is as a translator of himself that O'Loughlin is transformed, not in a faithful manner, but rather placing himself in the role of colonized, possessor of knowledge and with power of choice of what reality to represent. Which makes O'Loughlin, then, the author and the translator of his own book, and Norgelis a translation of himself.

Hence, the main object of this research is to present the author Michael O'Loughlin, a relatively unknown poet in Brazil, and to address the role of Mikelis Norgelis in his life: is the latter a heteronym, an orthonym or a translation of the former?

This discussion is based on the translation of the book *In This Life* (2011), made by the author of the present research throughout the period of study and to be used as the foundation of the research - although only partially available to the public, because of copyright laws.

The lack of studies on this poet presents a challenge, which makes this theme even more interesting. Much has been studied about Fernando Pessoa and his heteronyms, on masks in poetry and on the role of the author in the translation, but the present research proposes to go through these and other questions, and it contributes to the study of translation and the author-translator relationship precisely because it is a source not yet explored, in addition to allowing an analysis of translation as a political and identity process.

The analysis of all the questions presented here will further be proposed based on the reading on the culture and historical moments of Ireland of this period of self-exile and on its return, and the translation into Portuguese of his poems.

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From Grieving to Peace: The Cross--Community Response in the Aftermath of the Remembrance Day Bombing in Enniskillen

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Abstract: *This paper investigates the unexpected cross-community response in the aftermath of the 1987* Remembrance Day Bombing in Enniskillen. *The terror attack executed by the I.R.A. killed 11 people, all civilians and Protestants, and injured more than 60, becoming one of the deadliest attacks in the history of the "Troubles". It argues that this sense of community that urged following the attack was not circumstantial and it had been there even before the bombing. This research used as primary source local newspapers, diplomatic reports and oral history.*

Keywords: *Troubles, Northern Ireland, Enniskillen, Social History, Community.*

> Northern reticence, the tight gag of place
> And times: yes, yes. Of the "wee six" I sing
> Where to be saved you only must save face
> And whatever you say, you say nothing. –
> Seamus Heaney, *North* (1975).

Introduction

The Good Friday Agreement is now twenty years old. Though it is yet not possible to say that sectarian violence has now disappeared in Northern Ireland, the peace treaty has brought to the country the opportunity to demonstrate the advantages of a civilian diplomacy. It is important to acknowledge that this settlement was only achieved by the effort of several layers of their society – from politicians to diplomats, religious leaders and businessmen, they were all responsible for the negotiations that led, in 1998, to the end of the "Troubles". Notably, the history of the conflict in Northern Ireland is embedded with numerous attempts of a peace settlement. These agreements – some more successful than others – had in common the backchannel negotiations, that hit not only the high politics spheres but also saw heavily involved grassroot participation.

The Sunningdale Agreement in the 1970s, the Anglo-Irish Agreement in the 1980's, the cease-fires in the following decade, and finally, the Good Friday Agreement in 1998 and the St. Andrew's Agreement in 2006 were all results of this dynamic, notably intensified in the later years of the 1980's and throughout the entirety decade of the 1990's. Under those circumstances, one event in particular is considered as a turning point in the course of the "Troubles", especially for its implication in the civilian diplomacy in Northern Ireland. The Remembrance Day Bombing on the 8th of November 1987 exposed the complexity of this conflict, as well as the complexity of the relations between the Protestant and Catholic communities.

In the book *Making Sense of the Troubles*, David McVea and David McKittrick (2012) claims that the Enniskillen bombing was "clearly a grave setback for the Republican movement" (201). Especially because on the occasion, there was no one who could justify the measures of a terror attack that killed only civilians. They wrote:

> Two themes flashed around the world in the wake of the bombing: one was that IRA had killed eleven Protestants civilians as they gathered on Remembrance Day; the second was the almost superhuman display of Christian charity and forgiveness shown by Gordon Wilson.

Altogether, the history that followed the Remembrance Day bombing was a culmination of numerous aspects that can be illustrated by the senator Gordon Wilson, the community-driven response and the balanced coverage of the local newspapers that helped to shape the image of Enniskillen as a forgiving community (Bolton 207) to the world. This conjuncture created by the tragedy also promoted the need for a peace settlement to end the conflict in Northern Ireland.

The sense of community in Enniskillen

Words have meanings: some words, however, also have a "feel". The word "community" is one of them. It feels good: whatever the word "community" may mean, it is good "to have a community", "to be in a community" (Bauman 2001.1). There is an agreement about this term that could be summarised in one simple equation: community is equal contentment. Though, this is etymologically correct to assume, it does not show the deepness of the debate around this very concept. For instance, in the wake of the Remembrance Day Bombing, the people of Enniskillen were often referred by the media as "a community", certainly, a strange concept to accept in a divided and conflicted society like the one in Northern Ireland. Even though, the word indeed felt to be fittingly in that case, and the cross-community response after the deadly attack was only a reflection of the everyday life.

During the Troubles, the two larger communities were still divided and praised their own preserved background as part of their identities. The Protestants would still

send their children to Portora Royal School, follow their Rugby team and participate in angling competitions during the summer. The Catholic community would enjoy the Saint Patrick's parade in March and gather after the festivities to the 10 o'clock mass at St Michael's church, support their GAA (Gaelic Athletic Association) team and read the latest edition of the *Fermanagh Herald* – the main Republican newspaper in Fermanagh. This mind-boggling view based on stereotypes was the basis for the invisible wall that divided them during the conflict and so on. Nevertheless, the *Impartial Reporter* – the main Unionist newspaper in the region – maintained a section about the GAA activities in the county, the Mart on Tuesday nights welcomed all farmers in the region regardless of their political background, and during the weekend football matches, the locals would not distinguish what parish they belong to as long as they would score for the team. For many reasons, Enniskillen was not a typical town during the conflict in Northern Ireland, and it is not difficult to comprehend the implications of the deadly attack in 1987 within the community. This complex dynamic between the two communities was exposed worldwide just hours after the bomb went of in that cold morning of November.

The community that gathered in grief

The chilly weather dressed the crowd for the occasion. Wearing warm coats over their best garments, hundreds of people gathered in Belmore Street, Enniskillen, to wait for the Remembrance Day annual ceremony to start. The "Poppy Day" is a tradition largely associated with the Two Minutes' Silence observed in the United Kingdom – and all the Commonwealth. It evokes the day and time that the Great War ended in 1918 – at 11 a.m. on November 11 – and celebrates the soldiers who died in combat. In Northern Ireland, this tradition is also largely associated with the Protestant community, meaning that in that cold morning of 1987, almost half of the population of the town would be appreciating the festivities around the Cenotaph.

The public stood firmly waiting for the parade to begin. Everything seemed to be running according to plan. Nobody could really anticipate that at 10.53 a.m. an explosion would bring everyone to silence. Without any warning, a bomb went off minutes before the parade covering the people in grey and red. The rubble of the blown-up building buried men, women, elderly, kids – whoever was unlucky to be caught by the blast. "At the time, when we went to remember our dead, we didn't expect to be digging them out" (McDaniel 7), said a young boy who was near to the St Michael's Community Centre, where the bomb was planted by the IRA. Eleven people, all civilians, all protestants, and all from Enniskillen, died in the tragedy.

When the British journalist Nicholas Witchell appeared on TV that night to present the extended version of the BBC News at 10.05 p.m., the red poppy flower on his lapel had enhanced its own meaning. That day, the flower was not only a symbol of remembrance but, also, a symbol of an inexperienced hope. No one, even the Sinn Fein, supported what the media called "a carnage", and only 12 hours after the bomb

had gone off in Enniskillen, a consensus about the "last atrocity" of the IRA was firmly shaped and spread worldwide by the press. That Sunday, Mr Witchell presented the live program with a serene countenance, as the BBC anchor must had known of how much that was an opportunity to rethink the conflict in Northern Ireland and to call the world's attention for the atrocities of terrorism of any kind. The British Broadcast Corporation and other media outlets focused their reports on the unity and resilience of the community in Enniskillen.

The editorial published by the *Fermanagh Herald* on the week of the bombing was a call for understanding. "The Last Atrocity" (14 November 1987) exposed the divergent point of the people living on the shore of River Erne from the most places besieged by the northern Irish conflict. "In the period of numbness which follow such an atrocity, a community like Enniskillen, where Catholics and Protestants share so much in the course of everyday life, it is natural that the community should try to emphasis its unity in grief," (*ibid.*) wrote the newspaper.

Forthwith, the agreement around the latest IRA atrocity in Northern Ireland generated a wave of sympathy from the media outlets worldwide. Howell Raines, executive editor of the *New York Times* – at that time based in London – wrote from the scene an article entitled "In an Ulster City, Grief for 11 and Rage The bombers are accused of desecration." As Mr Raines framed the wretchedness that took place in the community in the awakening of the tragedy, one report highlighted a peculiar characteristic of the town. The American journalist described a meeting in the Chamber of Commerce, where members from the community discussed about closing all business on the Tuesday for a day of mourning following the attack. Raines sensibly captured one of the most important nuances about that community, as showed in this paragraph:

> Gerald Nicholas, a Scotsman living here since 1973 as manager of Woolworths, opposed the idea. 'We're basically saying to the people who have done this, you've actually achieved something, he said. You've actually made the whole community shut down. Cyril Johnston, a baker, immediately charged that as someone "not being born and bred in the community," Mr Nicholas could not understand that the day of mourning was a 'mark of respect for those people who have been cut down. (*The New York Times,* 10 November 1987)

What may be difficulty to grasp – from an outsider perspective – was that the partnership developed in the community overpowered the segregation pattern in Northern Ireland, to maintain its economic aspirations. Throughout the coverage of the attack, the *New York Times* published 12 articles from November to December in 1987, generally focusing on the outraged caused by the IRA. It was in fact "news worth" to report that in Northern Ireland, the conflict was far from being black and white, meaning that the complexity showed in Enniskillen could be a gimmick for peace campaigners.

The shops in Enniskillen closed following the Remembrance Day Massacre. A meeting held in the Enniskillen Chamber of Commerce had discussed what would be

the best way to show their respect for the victims, and the decision was unanimous. With the stores at Belmore Street closed to repair, the town stayed at least three days "out of business". The president of the Chamber of Commerce, Mr John Agnew, said everyone was numbed that such an event could happen to such a closely-knit community like Enniskillen (*Fermanagh Herald, op. cit.*).

In the *Impartial Reporter* the name and face of the eleven dead were displayed in the front page of the 12 November issue right after the attack, and their stories were told, one by one, in that special issue that covered the tragedy. For them, those people were not just a number in the list of causalities in the Northern Ireland conflict, they were fathers, neighbours, mothers, clients and friends. To pay respect and attend their funerals, closing the stores was the most reasonable choice. Thus, several thousands of mourners gathered in the Methodist Church in Darling Street, as much more waited outside the church to attend the funeral of the student nurse Marie Wilson, the youngest victim of the attack. She was only 20 years-old at the time. This was one of the most well-known events reported by the press as a demonstration of the community resilience. Her father, Gordon Wilson, was a very known figure in the town, and made a speech that let everyone with a lump in their throat. Marie would not be missed only by her family, but by everyone she touched during her short life.

The service was broadcast by speakers, so everyone could hear the ceremony and pray for her outside the church. Marie was described by Rev Thomas Magwan as "a young girl that glowed with life" (*Impartial Reporter,* 14 November 1987). She was the kind of person who was always willing to help others, as a nurse, she was very friendly, gaining the affection and attention from the staff of Erne Hospital, where she worked (*Fermanagh Herald, op. cit.*). The *Impartial Reporter* described the scene: "Darling street was thronged with mourners standing shoulder to shoulder. Protestants and Roman Catholics stood together to pay their respects to Marie Wilson. In the article entitled "The Girl with Everything to live for", the *Fermanagh Herald* described her last moment with her father, and her last famous words.

> Ten seconds later we were both thrown forward as rubble and stones rose up in the air, over, around and under us. I was thinking I wasn't hurt when I was aware of the pain in my right shoulder. I shouted to Marie "Are you alright?" and she answered "Yes" and she took my hand and I was aware we were under six feet of rubble, she said she was alright, but she was pulled underneath. Three or four times I asked her if she was all right and she always said "Yes", but she also let out screams. When I asked her the fifth time, she said: "Daddy, I love you so much." Those were the last words she spoke to me (*op. cit.*).

Her funeral ceremony was described as a service of Thanksgiving for the life of Marie, reflecting the positive and forgiving attitude of the Wilson family, which has earned admiration of the world. Mr William Prescott, delivering the flowers for Marie's funeral, said: "Words don't express what everyone wants to say. They are just deeply

and utterly shocked. No one I have spoken to has even eaten since it happened, they are so upset (*The Guardian,* 10 November 1987).

Gerry Moriarty wrote for the *Irish Press* a two-page article about the funerals held on Tuesday, 10 November 1987, in Enniskillen, entitled "The day a town cried…". "Three funeral services were held in Church of Ireland, Methodist and Presbyterian churches at the centre of the town, after which each sad, sombre possession paused in silent recollection at Armistice monument, scene of Sunday's blast. It was a day of hard words of condemnation and soft words of condolence that passed off peacefully with dignity and sorrow" (*ibid.*). The *Fermanagh Herald* also reported from the funerals: "Local people gathered in their thousands each day and cried unashamedly with grief as the North looked on in sympathy. The size of the corteges at all the funerals, which included representatives from outside Fermanagh, North and South of the border, was indicative of the great public sorrow." (21 November 1987).

In the Letters section of both local newspapers, people urged to fill the pages of words of sympathy. One of the letters was published by the *Impartial Reporter* and signed by someone using "disgusted" as a codename. The piece started by stating that he or she was Catholic and Nationalist and was very much ashamed for what happened in Enniskillen. He or she hoped that the community would should its will to compromise and stick for a better future. In another piece, a priest-to-be also wrote a heartfelt testimony. Kieran Murphy, student at St Patrick's College in Maynooth, wrote to the paper: "Catholics and Protestants under a common bond of Christian fellowship, must unite in prayer against evil which the Satan is working in our community" (14 November 1987). In fact, the Letter section had become a place to display the sympathy for the injured and dead. In a community, that words are carefully spoken or even thought, it was a great display of trust. In a statement in the *Fermanagh Herald*, the Fermanagh Trades Council appealed to all trade unionists to ensure that the stand against the sectarianism "spill out on to the streets of the North and isolates the few mindless people who are holding this part of Ireland to ransom by their violence and intimidation" (21 November 1987). Another Enniskillen man, Mr Tom Palmer, who was well known for his work with the mentally handicapped in the county, said the people of Enniskillen has been united in a week of grief (*ibid.*). And Mr Davy Kettyles, the Worker's Party spokesman for Fermanagh and Tyrone, said the atrocity had moved and rocked the community and he said now was the time to seize the opportunity it had provided for condemnation and hope to move forward together. "Now is time to end, in this community, the "them" and "us" syndrome which has contributed so much to our present-day "Troubles". Now it's time to back up good words with good deeds" (*ibid.*).

Outside Northern Ireland, the Irish Press published in the 19 November 1987 issue two letters about Enniskillen. The first one, signed by Una O'Higgins O'Malley from Booterstown, County Dublin, praised the spirit of reconciliation revealed in the aftermath of the Enniskillen bombing.

> In our part of the world, at least, Christian faith has had a profound effect, the late Marie Wilson and her father have touched many hearts, the Cardinal's plea for forgiveness on behalf of the Catholic community has evoked respect in most quarters, while the "born-again" Mrs. Lynass at the Birmingham appeal displayed a rare courage – to mention only some of the developments brought about through belief in Christ, which have spread hope in a time of great trouble. Moreover, politicians such as the Lord Mayor of Dublin and of Limerick and the whole Seanad (applauding the gift of a poppy from Ballymoney's Senator Robb) have risen to the situation with distinction – to say nothing of the tens of thousands of "ordinary" people who queued patiently to sign books of condolences whatever the weather.
>
> All in all, I think it has to be said we are making progress slowly. . . .
>
> Yes, slowly we are beginning to realise that the North's agony is not extraneous to us but is something in which we too have a part. A study document launched in Dublin and Belfast last week (and now available in main bookshops) attempts to spread this awareness further, acknowledging that it is the past attitudes of us all that has helped to bring about devastation such as the Enniskillen I disaster. . . . Naturally, it puts forward no instant solutions but would expect considerable reduction of tension and violence if Christ's call to love of thy neighbour were truly responded to, both in our faith and in our politics. It is called "Towards an Island that Works – Facing Divisions in Ireland," and costs 60p. (*ibid.*)

The Churches also urged for reconciliation. Most Rev Dr Joseph Duffy, Bishop of Clogher, made to an overflow attendance on a Thursday night, at a special co-celebrated Mass in St. Michael's Church, for the victims, the bereaved and the injured, of the previous Sunday's bombing in the town. And, although the congregation was a cross-community one, his plea was directed at the Catholic community and, in particular, at "people who claim to belong to our community" whose actions on the previous Sunday, he said, had aroused feelings of shame and acute embarrassment, "at the dreadful wrongs done to innocent Protestants". There could be no doubt that the Lord had been with the community since Gordon Wilson spoke to the world," said Rev Duffy (*ibid.*). It was ironic, he said, that an atrocity such as the bombing should have happened at a time when so many people were showing a greater will to work together and to understand each other's point of view.

"For the Catholic community, last Sunday has stopped us abruptly in our tracks in a way that few of the tragedies of the past 20 years has done. We are made painfully aware of how fragile is the cohesion of our two communities". And, while the public display of sympathy which people had witnessed all week was commendable, it was far from being a sufficient response. He went on:

> I am here to ask our Catholic people, even at this eleventh hour, to take a new and carefully-considered stand against violence and the promotion of violence in all its forms. Public opinion across the five Continents of the world has made

> this demand on us loud and clear as never before. After last Sunday, there should never again be any serious conviction that a campaign of political violence leads anywhere other than to cruel corruption and loss of innocent lives. (*ibid.*)

Overall, sympathy and solidarity with the local community was exhibited throughout the town in the following days of the bombing. A report from the British *Observer* entitled "Poppies of blood and hope" gives an overall account of how the sense of community was displayed in Enniskillen after the attack. It claims that the I.R.A. bomb filled the Catholics with remorse but revived Irish hope for peace. Colin Smith wrote from the scene:

> Every single schoolboy in the group near the front wears a Haig Fund poppy in his blazer. These are the boys from Protora (*sic*) Royal School, a Protestant establishment whose old boys include Oscar Wilde, Samuel Beckett and Henry Francis Lyte, the author of the Anglican hym "Abide with me", which, to everyone's is delighted amazement, is to be sung for the first time at St Michael's that night.
>
> The boys without poppies are from St Michael's college. This is Protora's counterpart, the Catholic community's grammar school. (They still have the 11plus in Northern Ireland). As a rule, Catholics do not wear poppies in Ulster.
> "Remembrance Day is seen as a British thing," says Fr John McGabe, a priest from the Republic who teaches English and Religious Studies at St Michael's. Fr McGabe had, however, observed sixth formers wearing the poppy in the silent vigil which the people from Enniskillen had staged around the war memorial on Wednesday evening. "It was a gesture."
>
> Would they wear them at school?
> "No, we don't allow the wearing of any political emblems, badges or suchlike."
> The poppy is political?
> "Here it is." (*The Observer,* 15 November 1987)

The subtleness of the symbols in a divided society has a strong significance when times that words cannot be expressed in a proper manner appears to force the urge for expressing the most profound thoughts. Protestants wearing poppy flowers in a Catholic church and Catholics wearing poppies in a vigil for Protestants victims during the Troubles in Northern Ireland seems to fit perfectly in this situation. The articled written by Colin Smith on *The Observer* ends with this following message, that resumes in a few lines the commotion caused by these acts of unity in 1987. "Enniskillen means "Island of Kathleen", the lady in question being the wife of a man called Balor of the Mighty Blows. Hopes have been expressed that the name will now become synonymous with the beginning of the return of peace to Ireland" (*ibid.*)

The Enniskillen bombing was a big component for the development of the *spirit* of reconciliation that remains until this day. After 30 years of the Remembrance Day

bombing, there are still signs of the conflict. But certainly, Enniskillen now is also a synonymous for resilience, therefore, for peace.

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Philosophy and Literature: Brian Friel's Three Language Plays

Mariana Lessa de Oliveira

Abstract: *Language is an essential aspect of human experience, both in the constitution of an individual and of a nation. It is a medium of reflection and creation, and as such has been subjected to many inquiries by Philosophy and Literature into the nature of (re)presentation language is able to cast: some philosophical works may produce texts of a literary quality, and vice-versa. Brian Friel's* oeuvre *is an example of a literary work that has a philosophical quality, especially in plays that focus on language and its enclosures and disclosures. It is this project's goal to analyze the linguistic debate within three plays by Friel, namely* Volunteers *(1975),* Translations *(1980), and* The Communication Chord *(1982) according to the works on language by philosophers Ludwig Wittgenstein, Martin Heidegger and Paul Ricoeur. This article outlines the framework of this research and its intended objectives.*

Keywords: *Philosophy of Language; Brian Friel;*

War is what happens when language fails.
Margaret Atwood

Philosophy and literature have shared a productive, yet problematic, relationship for centuries. In Western culture, the starting point of this old quarrel can be traced back to Plato who believed that Poetry (literature) was inferior to Philosophy. Poetry, for Plato and Socrates as well, belonged to a branch of rhetoric, which was not well seen at that time in Greece. We cannot ignore the paradox that this represents because, although Plato was a philosopher and held many criticisms towards Poetry, his own dialogues feature a literary flair commonly found in drama. Indeed, Plato employed many artifacts that are not common in philosophical texts, such as the use of fictional characters, writing of settings and other literary devices to engage his readers. His texts' form differs, not all of them are dialogues (*Timaeus* and *Laws*, for instance, are in form of a treatise).

There is a difference, however, in writing a treatise and a dialogue to expose a philosophical reflection or discussion. Treatises can be thought of as a form of text that requires less interaction from its reader. It's the exposition of a thought from point A to

point B, and the reader is solely following the path already laid. A dialogue (which can also be perceived as a debate or discussion), on the other hand, is way more engaging. It's like watching a ping pong match in which the conclusion, the path from point A to point B is not already laid, but being construed with the reader. By engaging the readers through this form of textual strategy, it is also possible to embrace them in a form of puzzlement in order to create a discomfort that will lead the reader to reflect about what is being debated.

Furthermore, the relationship between literature and philosophy has yielded remarkable offspring, for certain philosophical contents can be transformed in literature and vice-versa. For instance, Wittgenstein's *Tractatus Logico-Philosophicus* was used as an inspiration for David Markson's 1988 novel *Wittgenstein's Mistress*, a literary example of how it would be like to live in the world thought up by Wittgenstein in his groundbreaking *TLP*. Likewise, certain literary works present a philosophical quality in the sense that they stir in us questions that lead to reflections about our condition as human beings. There are many literary works that fall into this category, but we might as well just illustrate this point with Samuel Beckett's *Waiting for Godot*. And, then, there are literary works that produce a mix of both aspects: they both use philosophy in their literary content and feature characteristics and strategies (like the ones Plato adopted) from Philosophy, creating a work that is part of a broader dialogue – this is the niche to which Brian Friel's work belongs.

Friel produced a drama that was not very popular (or modern?) at the time. After the treaty in 1921, Dublin stages wanted something fresh, something that told the story of the new Ireland. Friel, on the other hand, believed that Ireland was still about its rural roots. His plays are about this tension and conflict: the rural meets the urban; the old meets the new; the collective meets the individual; the soldier meets the poet – through this fusion, Friel tries to provide an experience in theater through discourse and language, that could potentially make his audience reflect about what they are, what they have become, and what Ireland and Irishness is[1].

Friel's plays are often confusing. There is usually a character that banters and teases his fellow characters and the audience; this character, however, is the one that will normally throw the curveball at the audience, puzzling them and leaving on the table an invitation to reflect on whatever the topic is. Friel's theater is heavily intellectual with echoes from the Elizabethan theater, especially Shakespeare, and even from thinkers in philosophy of language and hermeneutics; however, his plays are still highly enjoyable even if those aspects are not acknowledged. In an interview, Friel said that his hope was to hold the audience's intelligent interest until the final curtain and maybe move one dozen people, "that the course of their lives may be enriched or altered by a very fine degree" (1999. 32) after a night's experience in the theater.

There is a certain belief (since Plato) that literature is ornamental, superficial and superfluous whereas philosophy deals with the truth or the search for it, it's difficult, incomprehensible at times and profound. These established clichés perpetuate knowledge

"territories" in many fields of knowledge, establishing a hierarchy of importance that does not match the "landscape of reality", as Hugh would say in *Translations*. Through a renewal of some stigmatizations, such as important things must be solemn and light-hearted things can't be serious (Friel 1999. 23), Friel attempts to move his audience not intellectually, but through their hearts with plays that display the traditional Irish wit and tragic spirit, all in one go, hoping that the audience will leave the theater and reflect about what they experienced once the play ends.

Friel's work is both literary and philosophical, especially in the platonic sense of the philosophical experience, which is the restless movement of thinking through rational language and beyond it. Indeed, if we were to categorize Friel's plays according to philosophical terms, we could say that Friel belongs to a type of *Weltphilosophie,* as developed by Kant, because through reflection and meditation, Friel explores the fundamental problems of human existence in and through language, how our lives and personal/national histories are construed through language and based on it.

Nonetheless, Friel's oeuvre has received very little attention when it comes to looking at it under the light of philosophy. Most analyses carried out of Friel's work use postcolonial theories to approach his plays. *Translations*, from 1980, perhaps is the play that has been subjected the most to scholars' attentive eyes and through various layers: postcolonial studies, rewriting history, language as resistance, and others. In it, Friel has his characters paraphrase ideas taken out of George Steiner's *After Babel*, and is a play where characters are most actively thinking about language and its consequences in their lives. However, this debate about language did not start in 1980, and, if we look closely, we will notice that Friel's fascination or obsession with language has been in his work all along. For instance, in 1962, Friel's first stage play, *This Doubtful Paradise*, was performed by the Group Theatre in Belfast*,* but only the radio version survives. However, the radio version presents a minor change in the title of the play for *A Doubtful Paradise*, which, as Christopher Murray rightly states, shows the precision and the importance of language in Friel's work. (Friel 1999. xii)

As early as our first years as human beings, we are expected to come into the world of language. In fact, the milestones of the development of babies, amongst other things, are measured by how well they are doing linguistically: can they communicate their desires? Can they call for mama and papa? Our ability, as babies, to communicate within the timeframe expected is what assures our ability to connect with the world, to kindle with the things and people that live in it on a referential level. Children who often present a speech delay may sometimes be diagnosed with empathy disorders, such as autism. These children also tend to have a difficulty in understanding metaphors or symbolic language in general. Language, therefore, has an important role in defining, from the very early stages of our lives, where we stand in society and where we stand on the line of *normal*.

When I was about 10 years old, I welcomed my second niece into the world. As I held her for the first time at the hospital, I thought if she would ever remember that

moment, since I most certainly would, the experience of holding a baby in our arms for the first time is one to be remembered – I reached the conclusion that she probably wouldn't because I myself had no recollection of my life at that young age. In fact, I determined I had no mental record of my life before I was four years old, and was that because I hadn't yet properly mastered language? Were my memories then formed by what words I could use to describe them instead of the proper memory of experience? Scientists from various areas debate why we don't have recollections from our early childhood; Freud labeled this as "infantile amnesia".

The reasons vary – the hippocampus, the area of the brain responsible for storing new information, is not yet fully developed in babies and young children; another possibility is that although we develop "semantic memory" which would correspond to our capacity to look at our mom and recognize her as mama, we don't yet have "episodic memory", which would be the capacity to recall long and complex events. Basically, at an early age, we are capable of referencing single objects in the world – papa, teddy, bottle– but we are not yet capable of creating narratives about the experiences we have. Our memories from these years, according to many researches in the field, are either implanted on us through someone else – a brother who told us how our first birthday party was like, or pictures that showed that family trip in the summer – or are a result of a cultural practice.

A research conducted by psychologist Qi Wang at Cornell University showed the difference in childhood memories of American and Chinese college students. Her findings showed that American college students memories were more vivid, complex and long, besides self-referenced, than Chinese college students` memories, which were more factual and objective. For Wang, the difference between "The zoo was full of animals" and "I went to the zoo and saw a lot of different animals and, although some scared me, that was really fun" is culturally defined. If you are taught that holding on to memories is important, you will most likely enrich them with details. At a later stage in the research, Wang interviewed the subjects` mothers and had basically the same findings.

Bearing this in mind, we may consider that our memories and their richness were most likely passed on to us from our parents or other relatives. This leaves us with the question of how much of them is true. Is it all fact or fiction? Most likely, as Norman Mailer would put it, our memories are all *factions*. This is also valid for our collective memory. None of us were present when Cabral reached Brazil, yet we do have a mental recollection of the scene either through a movie or a picture or description in a history book. This is a legacy, something that surpasses space and time and forms our collective memory – I am Brazilian because Cabral discovered this land which was called Land of Brazil by European sailors and merchants. However, this historical attribute is not enough to define what being Brazilian means. Other attempts of defining it rest on general assumptions such as The Land of Football, or The Land of Samba, which may be fallacious if not excluder of a portion of the population altogether.

These are practical examples of how language prevails in our lives, both as an individual and as an individual who is part of a nation. Perhaps, more than ever, the

world is undergoing a linguistic revolution when it comes to accepting or rejecting the signifiers we use to reference objects and people in the world. For instance, the bipolar signifier for the third person singular, *he* or *she*, does not account for the multiplicity of signifieds that have surfaced in the last few years. Indeed, LGBT Resource Center lists over 5 different personal pronouns and recommends the best practice of asking a person by which pronoun one would like to be addressed. In Congress, there is still much discussion and resistance over the concept of *family*, amongst other words which have had their reference in the world either shaken or broken and are gaining thinner signified lines every day. This is symptomatic of our times, but the discussion of our relationship to language has been on the table for over decades in several fields of knowledge: philosophy, psychology, neuroscience, and literature, amongst others.

In his plays, Friel provides a debate about language that covers many layers of its importance in the lives of individuals and nations. This research focuses on three plays that carry out debates on language: *Volunteers* (1975), *Translations* (1980), and *The Communication Chord* (1982). Each of these plays display a unique preoccupation with language through its characters. Not always this theme will be on the plot level; in some cases, it is visible only on the discourse level of the characters. On the level of characters, each one is conducting its own ontological pursuit through language, by creating what Paul Ricoeur calls a "hermeneutics of the self". It is noticeable that the least remarkable of Friel's characters are the ones who are not "bothered" by language. They are as one dimensional as an object on stage or a part of the setting, which brings forth a concept that differentiates the "being" from the inanimate in his work. This feature of Friel's plays borders the Heideggerian concept of *Dasein*. For Heidegger, to truly approach *Dasein*, one must pursuit the true essence of language. Another aspect that is truly remarkable about Friel's characters is the mute characters or foreigners who do not speak the language; they are usually viewed as mentally challenged or even simpletons, but they offer another kind of the hermeneutics of the self.

The aim of this research is to analyze Friel's language plays and bring forth their philosophical quality and contribution to the debate of the importance of language for human existence, moreover to the definition of *Irishness* in Friel's work. For that, three main philosophers will be studied: Wittgenstein, Heidegger and Ricoeur.

Ludwig Wittgenstein is known for his reflections on language and his work is usually divided between an early stage, led by an analytical look at language, and a later stage, in which language is defined by the use of its speakers. Wittgenstein, nonetheless, never presented a study on literature. For him, literature was a type of "language-game". Martin Heidegger, on the other hand, went even further and established language as a basic characteristic of *Dasein,* something that has the power of making us human. For him, it is something so divine that a man is far from being at home in his own essence when he thinks he is the one who invented and could have invented language and understanding, building and poetry: "How is humanity ever supposed to have invented

that which pervades it in its sway, due to which humanity itself can *be* humanity in the first place?" (Heidegger 2000. 167). Paul Ricoeur was taken to language through his philosophical ventures and the result of his journey is a philosophical approach to language, interpretation and literary texts, mainly narratives, that have the power, through the hermeneutic exercise in which we engage when reading a book, of giving us insight into the human life – of others and our own. Ricoeur establishes what is known as "narrative identity" and works with the concept on the individual and national level. With the aid of these philosophers, this research aims at providing another way of looking at Friel's rich work, highlighting the important philosophical discussion Friel is carrying out through his characters and evolve within each play.

Like the Hamletian concept of drama as a mirror up to nature, we may wonder what Irish drama reflects to its audience. We may look in the mirror and see our image, and it would still not be enough to look at the reflection and believe that sums us up as human beings or as a nation. Instead, we reach through the looking glass, trying to catch whatever substance we can and end up returning empty-handed. Whatever struggles presented by a book will be solved within those pages, but we get to carry something home with us and that something is the result of the hermeneutic exercise – we may call it "meaning", but it could also be "experience", "feeling", "insight", etc. At last, our hands hold something, even if unseen, as Heidegger would put it, or unsayable, as Wittgenstein would put it. Either way, this something has helped define our identity, or question it. When it comes to Friel, upon analyzing those three plays that surround this linguistic debate, we may see if Friel was presenting yet another reference to Irish history, defining it or questioning it.

Notes

1 Although Friel's theme around language may seem local, it is actually very universal. Besides being an essential milestone for humanity as a whole, we are defined by language and language can, yet, define us. This cycle is not local, it is human.

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Commented Translation of Short Stories by Desmond Hogan: Three Tales of Exile

Patricia de Queiroz Carvalho Zimbres

Abstract: *The subject of this master's degree dissertation is the commented translation of three short stories by Desmond Hogan, a contemporary Irish writer still unpublished in Brazil. All three stories deal with the issues of exile and diaspora, of crucial importance in Irish literature. I start out by introducing the author, and proceed to describe the Irish context that conditioned both the themes and the formal aspects of Hogan's work. The author is then located within the history of the modern Irish literary space, from the early nationalistic manifestations and the high modernism of Joyce and Beckett to the present. In the second part I present my translation of the three short stories in a bilingual format. In my comments, I try to interweave experience and reflection by using the ideas of Henri Meschonnic as presented in his poetics of translation. I identify different aspects of Hogan's poetics – semantics, rhythm and punctuation – and indicate the manner in which these elements were echoed in the translated text. Lastly, I comment my translation of selected passages.*

Keywords: *Desmond Hogan, literary translation, Irish literature, Irish exile and diaspora, Henri Meschonnic, poetics of translating.*

The theme of this dissertation is the commented translation of three short stories by Desmond Hogan, a contemporary Irish writer still unpublished in Brazil. All three short stories deal with the issues of exile and diaspora, of crucial importance in Irish literature. I start out by introducing the author, and proceed to describe the Irish context that conditioned both the themes and the formal aspects of Hogan's work. The author is then located within the history of the modern Irish literary space, from the early nationalistic manifestations and the high modernism of Joyce and Beckett until the present.

To that end, the work was divided in two parts entitled, respectively, "Literary System and System of the Work", and "Translation", corresponding to Context and Text. In the first part, the topic "The Author" starts out by introducing Desmond Hogan (1950-), the great marginalized author of the literature of Ireland who, until now, has been the object of few academic studies, not only in Brazil but also in English-speaking countries. This omission may be due, first of all, to Hogan's elusive, almost autistic

personality, marked by a profound distaste for the limelight of fame, and also to the fact that, after a brilliant debut in London in the 1980s he disappeared without a trace for almost a decade, an interval during which he should have affirmed himself as an author of the first magnitude. Resorting to the few available sources, notably to Robert McCrum's *The Vanishing Man,* published in *The Guardian* in 2004, and also to Hogan's work itself, I present his biographical data and recount his appearance in the Irish literary scene of his time, the 1970s and 1980s, when he, with his unique style, both lyrical and modernist, at once cosmopolitan and deeply Irish, emerged as one of the most promising writers of the new generation. In the 1980s, his first novel, *The Ikon Maker* (Co-Op Books, Dublin, 1976) and his first short story collection, *Diamonds at the Bottom of the Sea* (Hamish Hamilton, London, 1979), were receiving enthusiastic reviews, being given second editions and starting to be published in the United States. In 1989, however, Hogan suddenly left London and took up a nomadic lifestyle that sent him traipsing aimlessly around Europe. His work became sporadic and erratic. In 1995, Hogan's lover died of AIDS in Berlin. In that same year, after publishing *Farewell to Prague* (Faber and Faber, London), a tortuous book, almost incoherent in some passages, that sold less than five thousand copies, Hogan disappeared without a trace. For years no one knew his whereabouts. We now know that Hogan, with his mental health seriously impaired, returned to Ireland and settled in Galway, his native county, where he sought the company of travellers and ended up living in a disintegrating car abandoned in a field. It was in these circumstances that Hogan, reduced to utter poverty, appealed to his friend Anthony Farrell, who had already sheltered him in London, and was now the publisher of Lilliput Press, in Dublin. With Farrell's help, Hogan was able to slowly rehabilitate himself and return to writing and publishing. So as to better locate Hogan within the literary context of his country, and also to describe him as an author, I included subtopics dealing with his own declarations of political opinion, specially regarding Irish politics of his time, and also his own account of his readings, in which he cites the authors who exerted the greatest influence on his worldview and on his prose style.

Still in the first part, the topic "The Irish Context" examines, from a comparatist and dialectical standpoint, the historical environment in which Hogan lived and that conditioned both his themes and the formal aspects of his literary output, focusing on what Antonio Candido, in his *Formação da Literatura Brasileira*" (1981), calls the "work-circumstance relation" (18), the methodological attitude aiming at "simultaneously focusing the work as its own reality and the context as a system of works". According to Candido, this perspective demonstrates, for instance, how specific elements of nation-building and national identity influence the author's treatment of his theme, transforming mere conditioning factors into intrinsic elements of the literary work. In Candido's analytic methodology, "what is external matters neither as a cause nor as meaning, but as an element that plays a certain role in the structural constitution, thus becoming *internal*". (*Literatura e Sociedade,* 2006. 14).

After isolating the recurring theme of the Irish exile in Hogan's work, central to the three stories chosen for translation, I try to historically locate the significance of the issues of exile, expatriation and diaspora, so overwhelmingly present both in the history of Ireland and in Irish literature since late nineteenth century. Hogan's fiction is a narrative of Irish exile, of its remote and recent catalysts, and of its consequences, happy or otherwise. The Irish writers in exile, starting with James Joyce, tended to concentrate on their native Ireland, on the world they had left behind, in remembrances of an obsessively recurring past. Hogan, in his own very peculiar way, made his prose cross the Irish Sea and focus on the deep and intimate relation between past and present, between home and abroad, that marks and colors the lives of his characters.

Drawing on the outstanding analysis of the "Irish paradigm" presented by Pascale Casanova in *La République Mondiale des Lettres* (1999), I examine the Irish literary space, from the early manifestations of literary nationalism – The Irish Renaissance and the Gaelic League – to the works of James Joyce and Samuel Beckett, two of the major exponents of European High Modernism, who rescued Irish literature from its former peripheral and subsidiary status and raised it to the forefront of the Western canon. Oscar Wilde and Bernard Shaw, and also Joyce and Beckett, are presented as Irish writers who, for different reasons, in different circumstances and with different attitudes, left their home country and emigrated – Wilde and Shaw to London, Joyce and Beckett to Paris. Next, I proceed to an account of the development of Irish literature from High Modernism to the present day, focusing on what Antonio Candido calls "literary continuity"- "a kind of torch relaying from one runner to the next, that ensures collective movement in time and defines the outlines of the whole" (1981. 24), concluding with an analysis of Desmond Hogan's place within the Irish tradition.

Next I include the topic "The Narrative of Exile in Desmond Hogan: Fiction and History", adopting a hermeneutic perspective and describing how the Irish exile, an experience that is part of Hogan's own life, is portrayed by him in fictionalized form, and also the interplay between particular and general, between subjectivity and fact, conjured by Hogan in his narratives. To that end, I use the ideas of Philippe Lejeune, the French expert in the autobiographical genre, who says that, in a broad sense, all writings that make the reader feel that he is confronted with the narrative of the author's personal experience can be considered autobiographical (*L'autobiographie en France*, 1971). I also resort to the ideas of Paul Ricoeur, the French hermeneutical philosopher, who draws a parallel between historical narrative, on one side, and poetry and fictional narratives on the other, arguing that both are refigurations of time in the act of reading (*Temps et récit*, 1983). In order to describe Hogan's narrative style I use passages from the "tales of exile" as examples of how he intertwines his own personal experience with the Irish exile epopee, inventing particular plots that come together in the weaving of a vast, collectively shared history. Although based on his personal experience, Hogan's narratives are never confined to the strictly biographical. Rather, they spread out in a polyphony of voices, crossing barriers of generation and gender, bearing witness to a

crucial chapter in the history of the Irish people. In each line, the reader feels the presence of first-hand experiences narrated in voices that bear names and identities other than the author's own.

As to plot, "Marigold Fire" and "The Airedale" start out on the same note: two unnamed boys, aged around ten, both living in small towns in rural Ireland, discover a whole new world of possibilities in the families of a classmate, who was as different from his own family as possible – artistic, creative, interesting. These friends and their fascinating families, however, one day move out of town, leaving both boys sunk in a perplexed void. They come to realize, however, that they had been given a legacy of infinite perspectives, and also the certainty that something different and better existed in some distant place – the first intuition of the exile that would come later.

The plot of "The Airedale" is more complex and extended in time: the protagonist, now an adult, one day unexpectedly leaves the seminary where he was studying to be a priest and hops on a plane to London, where he eventually enrolls in a film school. It is as a film-maker that he returns to Ireland years latter, one of his films having been nominated for an award at a film-festival. There he meets his childhood friend, now a doctor, and conspicuously active in the Irish gay liberation movement. His film did not win the award, and his friend was now a stranger to him. Nevertheless, there was a shared past that could not be forgotten, and the acknowledgement that his classmate's family had given him a new home, and a life he would not otherwise have had. On his way back to London, the protagonist finds himself overwhelmed with gratitude: "Thanks for giving me birth".

In "Elysium", the story of Mary Mullarney's exile is more intricate and described in greater detail, involving not only personal hurts, but also an involuntary clash with the bloody politics of the country she had tried to leave behind. Fleeing from a disastrous marriage, Mary arrives in London with three small children and no place to stay. Forced by circumstances, she finds herself as part of the hordes of squatters who then peopled whole neighborhoods of the city. There were people from Ireland everywhere. Mary then settled in a large, dilapidated but still perfectly habitable house. She and her children were not alone, though. Raymond, a shy, gentle boy from Belfast was camped in one of the rooms A tender, sexless friendship sprouted between the two. They would drink wine by candlelight and tell their stories, but Mary sensed a reticence in Raymond's account of his own life. She got a job as a cleaning-woman, Raymond, who never left the house, would look after the children, and they lived happily together. But one day an Irish bomb exploded in London, and the city once more turned hostile toward people from Ireland. The police closed in on the squatters and one Christmas morning they burst in and arrested Raymond, whose true story was then revealed. Imperatives of tribal loyalty and family authority had entangled Raymond in an inescapable web of violence and he, unwillingly, had been burdened with the task of placing an explosive device somewhere in an English town. He has been in prison for ten years when Mary tells her story.

In the second part of my project I present my translation of the three short stories in a bilingual format. In my comments, I try to interweave experience and reflection by using the ideas of Henri Meschonnic, as presented in his *Poétique du Traduire* (1999). I identify different aspects of Hogan's poetics – semantics, rhythm and punctuation – and indicate the manner in which these elements were echoed in the translated text. Lastly, I comment my translation of selected passages.

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The 20-Year Strategy for the Irish Language and the Irish Speaking Communities: an Ethnographic Investigation

Pilar Luz Rodrigues
James Cuffe

Abstract: *This study examines the impact of the '*20-Year Strategy for the Irish Language 2010-2030'. *This policy works toward the promotion and revival of Irish language usage in Ireland, particularly in the Gaeltacht (Irish speaking) regions. The research aims at ascertaining how this policy has been received by the population and assessing its effects, so far, on Irish speaking communities. Taking an ethnographic approach, the research involved participant observation and interviews conducted at twelve sites covering a variety of locations, including villages, towns and islands located in the seven Gaeltacht regions. Initial findings show the heterogeneous character of Irish-speaking regions problematic for centrally imposed policy.*

Keywords: *Irish Language; Gaeltacht; 20-year strategy; Ireland.*

Introduction

The academic literature on the Irish language is diverse, ranging from works that focus on linguistics (Carnie 1995; Cummins 1978), on history (Cahill 2007; Pintér 2010), on national language policy (McDermott 2011), to comparative studies (Berdichevsky 2012; Sutherland 2002) and studies of rural Ireland and the Gaeltacht (Hindley 1990). Despite the significant differences with which each of these perspectives approach the Irish language, there is one element that all of them have in common: they focus on language revitalization initiatives in Ireland, whether to debate, criticize, analyze or compare. This is not surprising since language policies in Ireland, despite decades of efforts, have not been able to increase the daily use of Irish in the country. In fact, for some authors, language policies in Ireland have simply failed (Carnie 1995). Those more pessimistic among such authors have even suggested that the Irish language is on its way to extinction (Hindley 1990).

The Irish language in Ireland has been described by researchers as in irreparable decline (Carnie 1995) and as clearly endangered, according to UNESCO's classification

of languages in danger (UNESCO 2016). Ireland has endeavored for decades to promote Irish Gaelic within its own territory to halt its rapid decline and restore Irish to even a moderate level of daily use across the nation (Carnie 1995; McDermott 2011). Whilst having official recognition as the first language of the Republic of Ireland and an official working language of the European Union (Ireland 2010), Irish government policies have not been successful in increasing the individual everyday use of the Irish language (McDermott 2011. 27).

Regardless of the failures of past revitalization policies – or perhaps because of them – the Irish government established a new and reformulated policy, 'The 20 Year Strategy for the Irish Language 2010-2030'. The policy document argues for the continued importance of the Irish language as it is a reference point for, and symbol of, Ireland and Irish culture, which in turn directly shapes intangible cultural aspects such as music and literature (Ireland 2010. 6). Whether this point of view is shared by the Irish people today and whether they believe this policy is in fact improving the promotion of the language is a motivating concern for this research. How has this new policy affected Irish language usage in Ireland? Do the Irish view this policy as in their interests or as a political/electoral exercise of the government? This study seeks to answer these questions by investigating the contemporary Irish scenario and evaluating the policy for language promotion and revival, focusing on its impact within Gaeltacht regions.

Policy

The Irish government launched their new strategy in 2010 with the objective of promoting and rehabilitating the Irish language as a viable community and household language in Ireland. According to this strategy, "the objective of Government policy in relation to Irish is to increase on an incremental basis the use and knowledge of Irish as a community language. Specifically, the Government's aim is to ensure that as many citizens as possible are bilingual in both Irish and English" (Ireland 2010. 3). Commenting on the new measures O'Cearbhaill argues that, "the State has now adopted a policy of language preservation as opposed to language revival" (2016). In other words, the Government recognizes the difficulties in attaining a widespread use of Irish as the country's first language and adopts, instead, an incremental approach to increase language usage by concentrating its attention on the community level. There are four main aims listed by the government: "to increase the number of families throughout the country who use Irish as the daily language of communication" … "provide linguistic support for the Gaeltacht as an Irish-speaking community and to recognize the issues which arise in areas where Irish is the household and community language" ..."ensure that in public discourse and in public services the use of Irish or English will be, as far as practical, a choice for the citizen to make and that over time more and more people throughout the State will choose to do their business in Irish" …, and, "ensure that Irish becomes more visible in our society, both as a spoken language by our citizens and also in areas such as signage and literature" (Ireland 2010. 3).

Methodology

Regular census taking give dubious results in the number of Irish-speakers in Ireland due to the symbolic importance of the language and the tendency for non-Irish speaking Irish to declare ability. Carnie (1995) notes, for example, that questions posed to the population by Census questionnaires do not propose a clear meaning of what it is to be an Irish speaker.

Community announcements and government directives also offer potentially biased accounts of Irish language usage or importance due to the same heavily symbolic potency of the language and its fate. In an effort to retrieve some data from beyond official statistics or discourse, an ethnographic approach was chosen. By meeting with the population living in Gaeltacht areas a more nuanced understanding of the relation between policy and population could be obtained; qualitative methods were more suited for securing information about the impact of the Irish language policy on those communities it seeks to support, and doing this by utilizing participant observation, interviews, field journal and visual recording with photography.

Fieldwork was carried out in the Gaeltacht regions of Ireland over a six-month period. All seven Gaeltacht counties were visited, encompassing a total of twelve sites, which ranged from towns and villages to islands. Figure 1 depicts locations visited during the fieldwork.

Figure 1: Map of Ireland – places visited
(Source: http://www.udaras.ie/en/an-ghaeilge-an-ghaeltacht/an-ghaeltacht/)

Findings from fieldwork

Even though preliminary in nature, our study has brought to light a number of findings. One of these findings, as Berdichevsky (2002) and Sutherland (2002) have both pointed towards, is that minority languages worldwide are progressively becoming threatened by the predominance of the English language as a working language. The impact that English has had on the Irish language in Ireland is not limited to the country's history of colonialism and language imperialism but also to the current English language media saturation of Irish society from the U.K. and the U.S.A. The Irish language, like other minority languages worldwide, is decreasing in usage due to the practicality and the wider usage of English. It is possible that this might be one of the causes for the disinterest of the Gaeltacht youth in their own language, a recurring problem mentioned by various community members.

Each of the seven Gaeltacht regions have different histories, geographic situations, economies, social structures and, more importantly, contrasting conditions with regards to the use of the Irish language. This means that the Gaeltacht is not a uniform, homogeneous and coherent community, but rather, each region is unique, each context different in its own way. This heterogeneity is acknowledged in the section under the "area for action of the Gaeltacht" in the subsection "language planning in the Gaeltacht" (2010: 20-21). Although it is not explicit in the text, this "language planning" suggests that the government identifies the importance of the heterogeneity of the Gaeltacht regions in the new strategy. According to the strategy document "a language planning process will be instigated whereby a language plan will be prepared at community level for each Gaeltacht district. These plans will integrate the approach in relation to linguistic issues, education, physical planning, and social and community development" (2010:3).

It is noteworthy that the policy document dedicates comparatively few pages to language planning. The description of the language planning process, what it entails, its implementation and timeline is vague. In a sense, the reduced focus in the Gaeltacht community and its heterogeneity in this policy, seems to contradict the document's main objective, which is the increase in the use of the Irish language as a community language.

The policy document incongruously dedicates far more information on education, and this resembles language policies of the past. The difference between the current and past policies with regards to education, mentioned by McDermott (2011), is that it "is now focusing on promoting the use of Irish in civil society, business and economy in addition to traditional areas such as education" (30). The policy document also claims that "the transmission of Irish as a living language within family and between the generations" is as important as "strengthening the position of the language within our education system" which is, in fact, "a key focus of this Strategy" (Ireland 2010. 3). But, again, this statement appears at odds with the policy's overarching direction.

Of the many community members with whom I had the opportunity to speak to in the Gaeltacht regions, only two members from Spiddal had heard of the 20 Year Strategy. These two members also mentioned that the community had come together to develop a local initiative (the language planning mentioned above).

The decline of the Irish language should not be viewed as separate from the social context of each of the regions studied. These social problems include age and gender imbalance, depopulation, emigration, isolation and demoralization (Brody 1973). In his book, *Inishkillane*, Brody uses a fictionalized narrative account derived from his own fieldwork to present a holistic portrayal of rural areas in Ireland, located mostly on the western seaboard of the isle. According to him, "the changes in farming practice, re-evaluation of rural life, inter-family and interpersonal relations, the consciousness of the young – indeed the entire fabric of a social and economic system as well as the mentalities within it – draw an account of Ireland into far more general issues" (3).

While there is a lapse of time since the publication of Brody's fictional ethnography, his observations still strike a chord; they resonate with the problems found in Gaeltacht regions to this day. Social problems such as gender imbalance and de-population are still present in the isolated rural areas of the Gaeltacht with Cape Clear standing out as one of the most striking cases. In the rural regions such as the ones visited, there has been an increase in the rate of bachelors. Women tend to receive higher educational levels and seek employment in urban areas with more opportunities, while men tend to work on family farms and look after elderly parents. According to Brody, girls are "strongly inclined against marrying a local farmer" (36) and "the disproportionate number of bachelors in the remoter communities is one of their most striking features" (1973: 39). Further, Brody mentions that, "the rate at which the young (…) leave is not however, the same for men as it is for women. Women leave when they are younger, and they leave in large numbers" (92). This type of disparity effects the family and community structure, leading to social issues such as a higher number of bachelors, lower birth rates and even depression among males. According to Brody, "bachelors are potentially the most depressed" (42).

Our findings show the problems in Gaeltacht regions are far greater than simply language and reinforces Brody's argument that language is but a small consequence of deeper societal relations. Where there is increasingly more emigration, de-population, societal imbalances, economic disparity, there is little *practical* space for concerns with language. Language should, one might think, at least, be practical. Perhaps, until something is done comprehensively about the social and economic situation in each of these distinct areas, the language, even with all the policy support available, may still not survive.

Notwithstanding the exploratory character of the research presented here, the study revealed a number of significant findings. The research confirmed what comparativists have warned the international community about, namely that dominant languages, such as English, have been expanding and negatively affecting minority languages all around the world, not least Irish. One such comparativist, Berdichevsky (2002), has argued that all minority languages "are facing a challenge to maintain the sense of national identity in a global world dominated by English" (21) and further that, "the hard facts of life support an approach to learning languages that value practical benefits of communication, travel and career" (21). Sutherland (2000) shares the same

point of view and mentions that, "as communication between countries becomes more effective, and some languages become very widely used – English is an obvious example – languages spoken by relatively small numbers of people are likely to fall into disuse, even if there are no political pressures" (Sutherland 2000:200). Therefore, declining usage of the Irish language is no longer just a matter of historical or colonial legacies, but is now the result of a larger worldwide phenomenon faced by all minority languages.

Our research also demonstrates that the seven Gaeltacht regions in Ireland are not homogeneous. Beyond contrasts of linguistic dialects, there are significant differences between each Gaeltacht region, in relation to such variables as economy, geography and social structure. While some towns visited during the fieldwork relied primarily on a tourist-based economy, others were characterized by their reliance on agriculture. Population size also varied to a great extent among the regions visited. Furthermore, the everyday community usage of the Irish language is notably different among the Gaeltacht locations, for example, communities in Galway and Meath chose to communicate in Irish on a daily basis, whereas in the remainder of the field sites there were very little to no observed usage of the Irish language. This means that rather than regarding all Gaeltacht regions as one, policy makers should acknowledge these differences for a more efficient strategy. This is important so that the specific needs of each region, regarding the language, are taken into consideration. The community language planning process, as foreseen by the policy, was apparently, in our view, conceived to approach such differences. However, this is not clear in the policy document. There is also very little information dedicated to this issue in the 20 Year Strategy.

Most importantly, the research found that a myriad of social problems continues to plague rural isolated areas in the western seaboard of Ireland.

Conclusion

It remains to be seen if the plan will achieve its goals of increasing the use of the Irish language as a community language and of "ensuring that as many citizens as possible are bilingual in both Irish and English" (Ireland 2010:3) by 2030. Without improvement of the socio-economic challenges faced by the Gaeltacht communities, it will be very unlikely that any Irish-language policy in Ireland could succeed. It is necessary that language policy officials work jointly with rural development and social development authorities. And that the problems in these regions be addressed based on their unique situation and needs. As such, we learn from the Irish experience that any language policy must be at once holistic and local; it needs to address not just the resources regards language but social and economic resources needed to allow the community that would use that language to thrive, and any such strategy must be locally coherent to the needs and challenges of regional communities regardless of any shared minority language or culture they have with other communities.

The future

The Irish language is a multifaceted subject of study whose complexities in the contemporary context cannot be fully apprehended without considering the multiplicity of variables at play, particularly in Gaeltacht communities. The economic and social conditions are as important as linguistics to explain why the usage of a minority language might experience decline or experience revitalization.

One realization is evident upon conclusion of the fieldwork and the analysis of the findings of the present study: the subject requires further and more extensive research. There is not enough information on the linkages between social problems and language decline, on the role of community and family life in the preservation of minority languages, on the impact of generation gaps in spoken languages, on the role of broadcast media in disseminating minority language, and on the impact of the internet and the social media on minority language use by the youth, among other themes. Our own fieldwork experience in the Gaeltacht has demonstrated the need for longer ethnographical research in the area.

As the government strategy for the Irish language is in its initial implementation phases, it is also necessary to follow up on its progress, especially with regards to the community language planning processes proposed for the Gaeltacht regions. According to the language planning guidelines, in its third edition, published in 2016 by the Department of Arts, Heritage and the Gaeltacht, together with Údarás na Gaeltachta and Foras na Gaeilge, the Gaeltacht language planning areas will have two years to develop their plans, with an additional seven years for implementation. This means that it will take several years before the entire language planning initiative comes into effect. Research will be essential, therefore, to investigate this process and, along with it, further explore the outcomes of community and bottom up efforts for the survival and increase of the Irish language. The authors look forward in hope to witnessing the fruits of such endeavours.

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Linguistic Fluidity and Unrealized Territories in Brian Friel's Translations[1]

Thalita Serra de Castro

Abstract: *Before completing* Translations *(1981), Brian Friel registered in his diary the wish that the play dealt with "language and only language," saying that the text would be "lost" if it became overwhelmed by the political context in which it is set. A number of critics quote this diary entry in order to argue that language in Ireland is inextricably political. However, the reading of language solely through an Irish/British binary risks identifying Ballybeg natives and British officers as two opposing, yet homogenous groups. An analysis of Friel's preliminary notes for* Translations *complicates this binary by introducing the concept of linguistic fluidity, which emphasises the importance of other languages, as well as different means of communication operating in the play. Moreover, an analysis of his manuscripts can enrich our understanding of language in his oeuvre by recognizing, without being necessarily centred in, the binary negotiation between colonizers and colonized.*

Keywords: *Brian Friel;* Translations*; language.*

In their collection *The People of India* (1868-1875), the British colonial ethnographers John Forbes Watson and John William Kaye compiled nearly five hundred annotated photographs of native Indians supplied by amateurs employed by the British government. Ania Loomba analyses their project in *Colonialism-Postcolonialism*, highlighting the fact that Watson and Kaye squeezed "the bewildering varieties of Indian peoples" into narrow categories of caste, race, and inheritance. Loomba also suggests that *The People of India* "reveals the attempt both to master the colonial subject and to represent them as unalterably alien; it thus represents both the intrusiveness of the colonial gaze and an inability to comprehend what it seeks to codify" (86). In other words, more than being a testament to the brutality of the colonizer, Watson's and Kaye's initiative proves that the foreign eye often fails to recognize the richness and the complexity of the colonial subject. Parallel to this initiative, the Ordnance Survey of 1825-1841 was an attempt by the British government to carry out a full survey of Ireland through the remapping of the land. The enterprise gave the British colonial control over the landscape, but also over the people and their heritage. Brian Friel's *Translations* is a representative postcolonial text of Ireland inspired by the process, and

Friel chooses to represent the complexity of the colonial subject on a linguistic level. But reducing language in the play to the Irish/British binary would be an interpretative violence.

Many languages are spoken in Ballybeg. In one of his preliminary notes for the play, Friel indicates that he wanted to locate the events in a time of "linguistic fluidity" (MS 37,085/1 – "A" 3).[2] The year 1833 is a year of such fluidity.[3] At this time the Gaelic language was the dominant language employed by people to communicate in Ireland, but it was endangered by the arrival of new National Schools professing an all-English curriculum. On one level, the play represents the historical process of renaming and mapping the Irish landscape for taxation purposes, but it also represents a more complex process of colonisation.[4] Thus, "linguistic fluidity" is a phrase that indicates that *Translations* discusses historic processes as well as discrete events. Additionally, the text testifies to individual processes of transformation: the events affect characters differently, and an audience might notice small shifts in different character's behaviour, which are brought to light by the character's altered use of language.

"Linguistic fluidity" can be used to refer to the absence of fixed borders separating languages in the play: characters speak English and Irish, but also ironically converse using "dead" languages such as Latin and Greek. The play encompasses the technical terminology of cartographers, along with Jimmy Jack's literary language and the mathematical language used in the hedge school. Body language is important as well, not only because it dictates the actor's movements on stage, but also because characters' gestures often communicate a lot. For that reason, "linguistic fluidity" is a term that points to whether is it enough to know how to speak English or Irish properly in order to communicate, given that well educated characters repeatedly fail to express themselves, while the illiterate are generally able to convey their ideas effectively.

Critical consensus on *Translations* has tended to view language mostly in relation to the process of colonisation, stressing the opposition between English and Irish speakers. The dissertation, conversely, initially focuses on the *avant-texte* and rough drafts left by Friel on *Translations*, and does so to provide an analysis of what language means to each character and how each one uses a different form of language to communicate. In dialogue with Christopher Murray's compilation of Friel's diary entries, which in many ways elucidate the playwright's creative process, this analysis aims to demonstrate how the work of art can be interpreted through the moment which gave birth to it.

The National Library of Ireland holds a sizeable amount of material related to Friel: material relating to his short stories, thirty of his radio and stage plays, documentation about the establishment of the Field Day Theatre, correspondence with actors, directors, producers, writers and academics, and also articles and theses on his work. When given to the Library early this century, the material filled 116 boxes. The numerous items related to *Translations* were divided by the librarian Helen Hewson into five categories: Manuscripts, Texts of Translations, Productions, Screenplay, Financial Returns and Miscellaneous.

The first folder of the Manuscripts section refers to twelve bundles of loose pages of holograph notes. They are labelled as follows: "Characters" (n.d., 14pp); "A" – notes made between 22 November and 9 December 1978 (14pp); "B" – notes made between 24 March and 12 April 1979 (25pp); "Extracts from B" notes dating 5 – 11 May 1979 (8pp); "C" – notes made between 12 and 27 May 1979 (18pp); "D" – notes made between 29 May and 2 June 1979 (8pp); "Paper Landscape' relating to J.H. Andrews" 1975 publication *A Paper Landscape*. *The Ordnance Survey in the Nineteenth Century* (15pp); "Steiner" (n.d., 6pp) (George Steiner, author of *After Babel: Aspects of Language and Translation* (1975); "Resume – 9 Sept. 1979" (5pp); Patrick J. "Dowling's *The Hedge Schools of Ireland*" (1968) (n.d., 6pp); "Bluebeard's Castle" (n.d., 1p.) and miscellaneous notes (n.d., 10pp). These notes were written between November 1978 and September 1979. Therefore, some are prior to and some were written concurrently with Friel diary entries on the play.[5] The main focus of the dissertation was the content of this folder, and specifically the notes that refer to or clarify the use of language in the play.

The second and third folders of the Manuscripts section refer to copybooks of notes and draft scripts of the three acts of the play. The first act's script is prefaced by a list of possible titles, including "Baptisms, Tongues, The Naming Ritual, Landscapes, Maps, Sticks & Stones, Christenings, Contours, Words, Denominations, Counters, Tokens, Nominations" and "Entitlements." There are numerous typewritten pages of the script edited by hand as well as handwritten script pages. Loose pages of typewritten drafts, and also drafts of notes for use in the programme for the premiere on 23 September 1980 in Derry's Guildhall make up the fourth and fifth folders of the Manuscripts section, and the last folder contains a photocopy of "Letters Containing information relative to the Antiquities of the County of Donegal Collected during the progress of the Ordnance Survey in 1835." Although not dealt with in the dissertation, the material in these folders opens up new ways of analysing Friel's work and is likely to influence future research on *Translations*.

The section under the name "Texts of Translations" presents two drafts of the French translation of the play by Pierre Laville, and also the Spanish translation by Teresa Calo Fontan. The seventh folder reunites the material from productions in Derry, Belfast, Dublin, Northern Ireland, and also in North America, Europe (and the copy of a letter from Harold Pinter regretting that he could not direct the production in London), Australia and Africa. This section gathers newspaper articles on Field Day Theatre, the play and its actors, letters to Friel, communications between him and George Steiner regarding his use of Steiner's quotations in the play (June 1980 and July 1984), opening night good luck telegrams and cards, programmes, black and white production photographs, reviews, box office returns, and contracts. The section "Screenplay" offers correspondence on a possible film, along with a copy of the first draft and of the final version of Neil Jordan's screenplay of *Translations* (3 March 1983). "Financial returns" is devoted to royalty statements for the play and the "Miscellaneous" section reunites letters to Friel concerning the translation of the text into various languages, fan mail,

notice of the play's nomination for prizes, and letters from various representatives at Faber & Faber on the publication contract, accompanied by a copy of the published text of *Translations*.

Focusing upon the issue of "linguistic fluidity," the dissertation studies how this concept structures *Translations*, and also how Friel revisits it in a couple of other plays. It does so by engaging with classic interpretations of Friel's work, such as F. C. McGrath's analysis of the political implications around the use of language or Tony Corbett's study of language and identity in the Irish postcolonial context. But the dissertation looks closely at Friel's manuscripts – and much of this material has yet to be engaged scholarly –, aiming to demonstrate how an analysis of the first stages of the compositional process allow for a unique reading of the play. The dissertation then moves to a close reading of the text in an attempt to explore Ballybeg's linguistic richness.

The first chapter is dedicated to an analysis of how the map, a recurrent image in Friel's annotations, works as a metaphor for linguistic fluidity and language in *Translations*. The fact, for instance, that characters understand the map differently, and that this leads to conflict, illustrates just how complex the village actually is. Exploring the map metaphor, the chapter demonstrates the ways in which the play represents an ongoing historical process – linguistic transformation unfolding gradually from the year of the Educational Act (1831) onwards. In this period, Gaelic is beginning loose strength as the main language spoken in Ireland. Manus's character encapsulates the complexity of this process. Although being able to speak both Irish and English, Manus insists on using only the former, which derives from his desire to keep a private territory, and acts as resistance to colonial imposition. But Manus, like some of the other characters, also fails to communicate effectively on a number of occasions. The specific ways characters' develop to deal with such a failure is also analysed.

The second chapter opens with a brief critical background on the linguistic issues raised by the play, and how these relate to, rather than oppose, local politics. Friel expressed in his diary the desire to write a play about language and not politics, but language in Ireland seems to be inextricably political. In an attempt to avoid the Irish/British binary, the chapter explores the linguistic plurality in the village and examines how each character's means of communication contrasts with the others. Not all the Irish people in Ballybeg, for example, believe that English would free them from "serfdom" (MS 37,085/1 – "A", 11). Analysing linguistic difference is important in order to prevent a reductive reading of the community and the British officers as two homogenous groups, when they are each comprised of diverse people and perspectives.

The final section of the dissertation attempts to understand how the notion of linguistic fluidity reverberates in two plays other than *Translations*. For instance, one of the characters in *Dancing at Lughnasa*, Jack, has "scarcely any trace of an Irish accent" (31), and has trouble remembering English words; however, he is fluent in Swahili (62). If, in *Translations*, the renaming of places "cuts off the natives from their culture," in *Dancing at Lughnasa* the character seems cut off from his culture after returning

from missionary work in Uganda (Rollins 36). Having lived abroad for more than two decades, Jack wanders from room to room, confused by the layout of his own house and revealing that he no longer feels part of Irish society. Characters in *Faith Healer* are also travellers affected by their journey. The monologic structure of the play allows for their linguistic particularities to be fully explored: Frank, the Faith Healer, refuses to discuss certain events, but communicates on a spiritual level; Grace's language is a product of her traumas; and Teddy's language is business oriented. In their soliloquys, characters reveal very personal, and often contrasting, interpretations of the events they have experienced together. More than revealing differences between the characters, an analysis of the different means of communication allows for the questioning of their interpretations of history, even if only on a personal level. Each character's particular use of language; the relationship between language, identity, and the feeling of belonging; and the importance of understanding language in a broader sense, are but a few of the main points raised by the dissertation that reverberate in *Dancing at Lughnasa* and *Faith Healer*. Therefore, an analysis of Friel's manuscripts may pave the way for a profitable reading of language in his oeuvre that recognizes but is not necessarily centred in the binary colonizer *versus* colonized.

Notes

1 This article is the result of my dissertation for the title Master in Philosophy in Irish Writing, at the School of English, Trinity College Dublin, the University of Dublin, thanks to the ABEI/ Haddad 2015-2016 Fellowship. Quotations allowed with the kind permission of the Estate of Brian Friel.

2 References to Friel's manuscripts are abbreviated and cited parenthetically. "MS 37,085/1" is the location of the folder according to the National Library of Ireland's catalogue; "A" is the title of this specific bundle of loose pages and "3" is the number of the page where this annotation was found.

3 In his preliminary notes for the play, Friel explicitly says that he needed to "choose the date precisely" (MS 37,085/1 – "A" 5). The Catholic Emancipation of 1829, the Name Book policy (which became official from 1830 on), and the Educational Act of 1831 (which established National Schools) oriented his decision. He also notes that Irish language scholar John O'Donovan, the correspondent to Owen in the play, was appointed for a job in the Topographical Department of the Ordnance Survey in 1830; and that Colonel Thomas Colby, who directed the enterprise, married an Irish woman in that same year. Most importantly, Friel registers that Derry maps with detailed description of the land were published in 1833 (MS 37,085/1 – "A" 3 / "C" 3, 17 / "D" 2, 5 / "Paper Landscape" 9-12 / "Resume" 1 / "Dowling's *The Hedge Schools of Ireland*" 1).

4 Loomba comments on the fact that some critics accuse Friel of "dissolving economic issues into the politics of language." In response, she points out Declan Kiberd's argument that "the struggle for the power to name oneself and one's state is enacted fundamentally within words, most especially in colonial situations." To Loomba, a concern with language is more of "an investigation into the depths of the political unconscious" than a retreat from politics (87-8).

5 The "Extracts from a Sporadic Diary" edited by Murray on Translations range from 1 May 1979 to 5 November 1979 (73-8).

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Research Project: Poetry's "Travel-Worthiness": South America and Brazil Through the Eyes of English Language Poets

Viviane Carvalho da Annunciação

Abstract: *This research project aims at analyzing how physical and mental travels has helped poets to envision a new form of art and produce intercultural knowledge. Through a historical approach, I show the act of imagining a new land, outside the local culture, can be characterized as a transnational hybridization, articulating real and symbolic locales.*

Keywords: *English language poetry, Seamus Heaney, Elizabeth Bishop, Paul Muldoon, travel-worthiness;*

Addressing the reliability of art in times of crisis, the poet Seamus Heaney tells the story of Saint Kevin of Glendalough. Heaney suggests the legend could be from anywhere, because "its trustworthiness and its travel-worthiness have to do with its local setting" (459). Drawing a parallel with a trip made to Sparta in 1995, Heaney writes that he remembered this story while admiring a statue of Orpheus. For him, this exchange of cultural references proves that local stories have a transformative power due to their humanistic values. A story's "travel-worthiness" lies in its ability to engender an intercultural exchange, which "encourages us to credit the possibility of a world where respect for the validity of every tradition will issue in the creation and the maintenance of a salubrious political space" (460). "Travel-worthiness" means local stories are important in the creation of an ethical intercultural art.

Heaney affirms power of poetry stems from its resistance to homogenizing discourses. However, when globalization produces artificial versions of local cultures, how can poetry generate transformation? How could its reading bring more than academic debates? I would begin by suggesting that poetry is a genre that has worked within this intercultural dialogue since its early production. From the moment of its conception, the poetic genre has been open to the influence of "translational and transnational" hybridization (Bhabha 1994). Cultures have always been involved in a translational process since cultural symbols help them to make sense of the world.

In addition to being "translational", cultures became "transnational" with the interchange of values. This process was intensified with the discovery of the Americas. With the expansion of territories, arts became geographically bound (Said 1999). The search for new aesthetic paradigms thus, was coterminous to the search for new territories. The aim of this study is to examine literary form and see how it entails cultural exchange. Particularly, I examined how English language poetry has created a poetical representation of South America and Brazil.

With a view to bringing comparative literature and cultural criticism together, this research understands how hybridization has produced art and intercultural knowledge. The departure point is the pioneer sonnets and plays by William Shakespeare, which discuss the theme of great sea voyages. While, the idea of different lands is present topos in his poetry (Sonnet 116) and dramas (*The Tempest*), John Donne's muse, in "To his coy mistress", is compared to the Newfoundland of America. Donne's comparison expands the poetic foot in longer lines. This formal change which is prompted by a cultural change leads to the question: were not these attempts to envision other cultures already part of a transcultural project? Was there also evidence of the imagining of South America? A second approach focuses on a later period of English language poetry: the early nineteenth-century, a moment for the conception of the modern ideas of utopia and social equality. A main focus of this second section is *Madoc* by Robert Southey. In his imaginary journey to America, the poet wished to establish a Pantisocracy. Although the poet could never fulfill his desire, the poem unravels the difficulties and prejudices typical of social utopias.

In a third section, I examined how more recent poets conceived both imaginary and real travels to Brazil and South America. Their poems were able to capture and transform the cultural symbols of the country. The first example is Elizabeth Bishop. Her poems created a whole sub-genre of poetry which is indebted to a sense of place that arises from her trips to and within Brazil. Bishop's Brazilian poems create a new vocabulary for poetry, which is conceived within an intercultural dialogue.

Other more contemporary examples are the Irish and Northern Irish writers Paul Durcan and Paul Muldoon. Paul Durcan described Brazil in *Greetings to our friends in Brazil* (1999) which is based on an actual visit to Brazil. Paul Muldoon revisited Brazil's mythical and imaginary settings in three sparse poems: "Immrama" (*Why Brownlee left*, 1980); "The Lass of Aughrim" (*Meeting the British,* 1987); and "Brazil" (*The Annals of Chile*, 1994), all of which produce a deeper cultural reflection based on experimentation with the poetic form. The respective approaches of Durcan and Muldoon invite interesting comparisons. First, Durcan's poems tend towards a free association of poetical forms, while all of Muldoon's poems about Brazil are narrative sonnets. Second, Durcan reproduces actual conversations he had with natives from Brazil, while Muldoon establishes a dialogue with his own poetic self and other poetical and historical representations of Brazil. And last, while Durcan is entrapped in an individual present, Muldoon recollects the portrayal of Brazil by the Irish nationalist and British consul in Brazil, Roger Casement.

Ultimately, with this research argues the act of imagining a new land, outside the local culture, can be characterized as a transnational hybridization. Writing poetry produces “travel- worthiness”, what articulates real and symbolic locales.

Voices from South America

Irish Studies at the National University of La Pampa, Argentina: a Review.

María Graciela Eliggi
Graciela Obert
Norma L. Alfonso
Enrique A. Basabe

Abstract: *"Literaturas Contemporáneas en Diálogo" is an ongoing Research Programme*[1] *(2015-2023) that evolved from previous work carried out in the field of Comparative Literature in English and in Spanish, and as a result of research done in two previous projects related to Irish Literature, namely "Irlandeses en Argentina: recuperación de fuentes, traducción y crítica" (2007-2010) and "Las Américas e Irlanda: Estudios culturales y traducción" (2011-2014).*

Keywords: *Irish immigrants; Argentina; translation.*

The Programme includes, at present, four Research Projects:

1. "Literatura irlandesa: estudios socio-críticos y traducción como diálogo intercultural" / "Irish Literature: socio-critical studies and translation as intercultural dialogue"[2] (2015- 2019) aims at studying, from a socio-critical perspective, the literary production of contemporary Irish writers as well as that resulting from the Irish Diaspora, in order to select significant texts and make up a reading corpus. In order to achieve such aim it was necessary to analyze short-stories, novels, poems, critical reviews, and also texts on literary criticism and theory, and make them "interact" with other types of texts from the field of history, sociology and geography to later produce our own critical analyses. The second aim of this research focuses on translation, understood as an act of transference and cultural comparison. Texts selected for translation were analyzed as products of a particular cultural context, produced in a given time and place, and from the particular perspective- that of the translators- who, far from being "invisible" mediators, imprint their own mark to each translation, without forgetting their allegiance to the original. Related to the task of translating contemporary literature, the team is in contact with the writers and has scheduled interviews, so as to engage them in a dialogue which sheds light over the writing process.

2. “La narrativa de habla inglesa: análisis crítico discursivo de textos de autores contemporáneos” / “English narratives: a critical discursive analysis of contemporary writers’ texts”[3] is set within the framework of the Systemic Functional Grammar developed by Halliday (1994, 2004), Martin (1992), Eggins (1994) and Matthiessen (Halliday & Matthiessen 1999). This theory proposes a holistic model of language and its social context, which considers language as a system of options available for the construction of meanings and the attainment of communicative purposes. According to this model, language is a resource which allows the combination of three different kinds of meaning in each act of communication: ideational meanings (the experience of the world and the logical relations between clauses), interpersonal meanings (social relations) and textual meanings (meanings which make a text cohesive). These meanings are represented by means of the lexico-grammatical systems of transitivity, mood and theme, respectively. The clause is, in Halliday’s words, “the grammatical unit in which the semantic constructs of different types are combined and integrated to form a whole” (1989: 66). The contributions provided by Halliday and other representatives of the SFG constitute a powerful tool to develop a type of textual analysis that allows for a better understanding of the structure of the language and the importance of its social role. The main aims of this project are to analyze, from the perspective of the SFG, a selection of literary texts written in English, and to unveil the importance of the lexico-grammatical analysis in the production and negotiation of meanings.

3. “Argentina e Irlanda (1816- 1916- 2016). Estudios socio-culturales y traducción”/ “Argentina and Ireland (1816- 1916- 2016): socio-cultural studies and translation”[4] (2015-2017). This Project was a correlate of a previous development – “The Americas and Ireland: cultural studies and translation” – UNLPam 2011/2014 – and also the result of the debate, academic exchange and conclusions reached at both SILAS IV International Conference and VIII ABEI Symposium held at UNLPam in August 2013, events which gathered most of the research group participants.

It aimed at studying the literary and socio-historical production of Argentine, Irish and Irish-Argentine writers on the verge of Argentina’s bicentenary of the Declaration of Independence and Ireland’s centenary of the Easter Rising- two crucial times in the history of both countries. In order to achieve this goal it was necessary to analyze, from a comparative perspective, literary texts as well as historical and journalistic ones to have access to different views about both independence processes, making the texts “interact” to later produce our critical analyses. The relationships interwoven among the different social actors and the contexts in which the actors interrelated were also part of our analysis.

The second aim of this research focused on translation, understood as an act of cultural comparison and transference. Texts selected for translation were analyzed as products of a particular cultural context, produced in a given time and place, and from the perspective of the translators.

4. “Seamus Deane y Edna O’Brien: Autores de una literatura menor” / “Seamus Deane and Edna O’Brien: authors of a minor literature.”[5] (2018-2019). The most recent criticism on the topic has studied the works of Seamus Deane from the perspective of the narrative of trauma and those of Edna O’Brien’s from the paradigm of post-colonial theory. Since in one of their first great texts, Deleuze and Guattari (1986) suggested that, as Irishmen, both Joyce and Beckett lived within the genial conditions of a minor literature, we propose to provide evidence through this research project that Seamus Deane’s (1997) *Reading in the Dark* and Edna O’Brien’s (2011) *Saints and Sinners* can also be read as works belonging to that kind of literature. We contend that, due to the experimental nature of Deane’s semi-autobiographical novel and the constant lexico-grammatical reference to the Irish issue in O’Brien’s short story collection, both works can be analyzed in terms of the categories advanced by Deleuze and Guattari (1986) in order to read minor literatures: (a) the deterritorialization of language, (b) the collective narrative mechanism, and (c) the articulation between the personal and the political. The latter will be our aim during the descriptive phase of the project. Now, we also consider that an exploration of the articulation between the personal and the political will provide us with grounds to study both Deane and O’Brien in their functions as authors of a minor literature and to trace the linguistic and textual traits that support their narrative roles. In a descriptive phase of the project, we will examine the likely authorial reasons that may have taken them to deterritorialize expression and exploit the revolutionary conditions of a minor literature. Once we have finished this project, we hope to have established a fruitful dialogue between Irish contemporary literature and post-structuralist theory and to have revisited and revalued some aspects of that perspective, sometimes derided in view of the persistent focus on content of much current literary criticism.

In order to develop the above mentioned research projects the research team has based its studies on the following theoretical and methodological frameworks: representational and non-representational theories, post-colonial/neo-colonial studies, cultural and diaspora studies, socio-critical and translation studies and affect theories.

Moreover, the Programme, through its four different Projects, aims at further developing researchers’ professional training and promoting research activities among graduates and undergraduates (e.g. thesis writing). Senior members of the research team often engage in advisory and counseling tasks. The results of the research team activities have been presented in various national and international conferences, symposia, and other academic meetings[6] (papers and posters) and published at national and international journals[7].

The Program also aims at transferring, on a regular basis, the results of research to students of the English Teacher Training Programme and Bachelor of Arts in English Language and Literature as well as to society in general. In this way, we intend to promote intercultural dialogue and contribute to the development of further studies on

space, identity, gender and ethnicity in the field of Irish Literature and the Irish Cultural Diaspora.

With regard to dissemination, the following are a sample of the activities carried out:

– "Roger Casement y el Levantamiento de Pascua. Conexiones entre literatura, historia y traducción." Round Table, Cátedra Libre de Pensamiento y Cultura Irlandesa – Facultad de Ciencias Jurídicas y Sociales. Universidad Nacional de La Plata, Argentina. (2016)

– "Roger Casement en Sudamérica. El Caucho, la Amazonía y el Mundo Atlántico 1884-1916" Photography Exhibition, Irish Embassy in Argentina, Universidad Nacional de San Juan, Argentina (April 2016) and Universidad Nacional de La Pampa, Argentina (August 2016).

– "William Butler Yeats Exhibition." Irish Embassy in Argentina, Universidad Nacional de La Pampa, Argentina (September 2015).

Even though, so far, the research team has worked in an inter/multi/trans-disciplinary manner with colleagues from various universities in Argentina (Universidad Nacional de Córdoba, Universidad Nacional de Río Cuarto, Universidad Nacional de La Plata, Universidad del Salvador, Universidad Nacional del Comahue, Universidad Nacional de San Juan, Universidad Nacional de Cuyo) and abroad (Universidade de São Paulo, Brazil) it is expected and desirable to further extend and promote links with other researchers from other parts of the world who share our area of interest and even with those who could expand it. Collaborative work in the field of Irish Studies through shared advisory work for theses and projects, junior members internships abroad, and short senior members research stays, as well as the constitution of a consortium of universities to promote and consolidate this research area are part of our future objectives.

Notes

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5 Project Coordinator: Enrique Alejandro Basabe, eabasabe@humanas.unlpam.edu.ar UNLPam.

6 V SILAS Conference: University College Cork, Ireland. (2015)
X Symposium of Irish Studies in South America Universidad Nacional de Córdoba, Argentina. (2015)
IV Congreso de la Internacional del Conocimiento Universidad de Santiago de Chile (2015)
I Simposio sobre Estudios Irlandeses: los Irlandeses en Latinoamérica, Universidad del Salvador, Argentina (2016)

I Congreso Internacional Lenguas-Migraciones-Culturas, Universidad Nacional de Córdoba, Argentina. (2016)

Jornadas de Investigación de la Facultad de Ciencias Humanas, Universidad Nacional de La Pampa, Argentina (2016-2017)

Primer Encuentro Regional Pampeano de Profesores y Estudiantes Universitarios de Inglés Universidad Nacional de La Pampa, Argentina (2016)

SILAS: Sixth Biannual Conference "Island Relations: Ireland, Cuba, and the Latin World", Cuba (2017)

III Congreso Internacional Nuevos Horizontes de Iberoamérica. Simposio: Diálogos en el Conosur: Viejas Fronteras y Nuevos Espacios en Literatura y Cultura. Universidad Nacional de Cuyo, Argentina. (2017)

13th Latin American Systemic Functional Linguistics Association Conference (ALSFAL), Universidad Nacional de Córdoba, Argentina. (2017)

7 Selection of the works produced and to be released in the course of research:

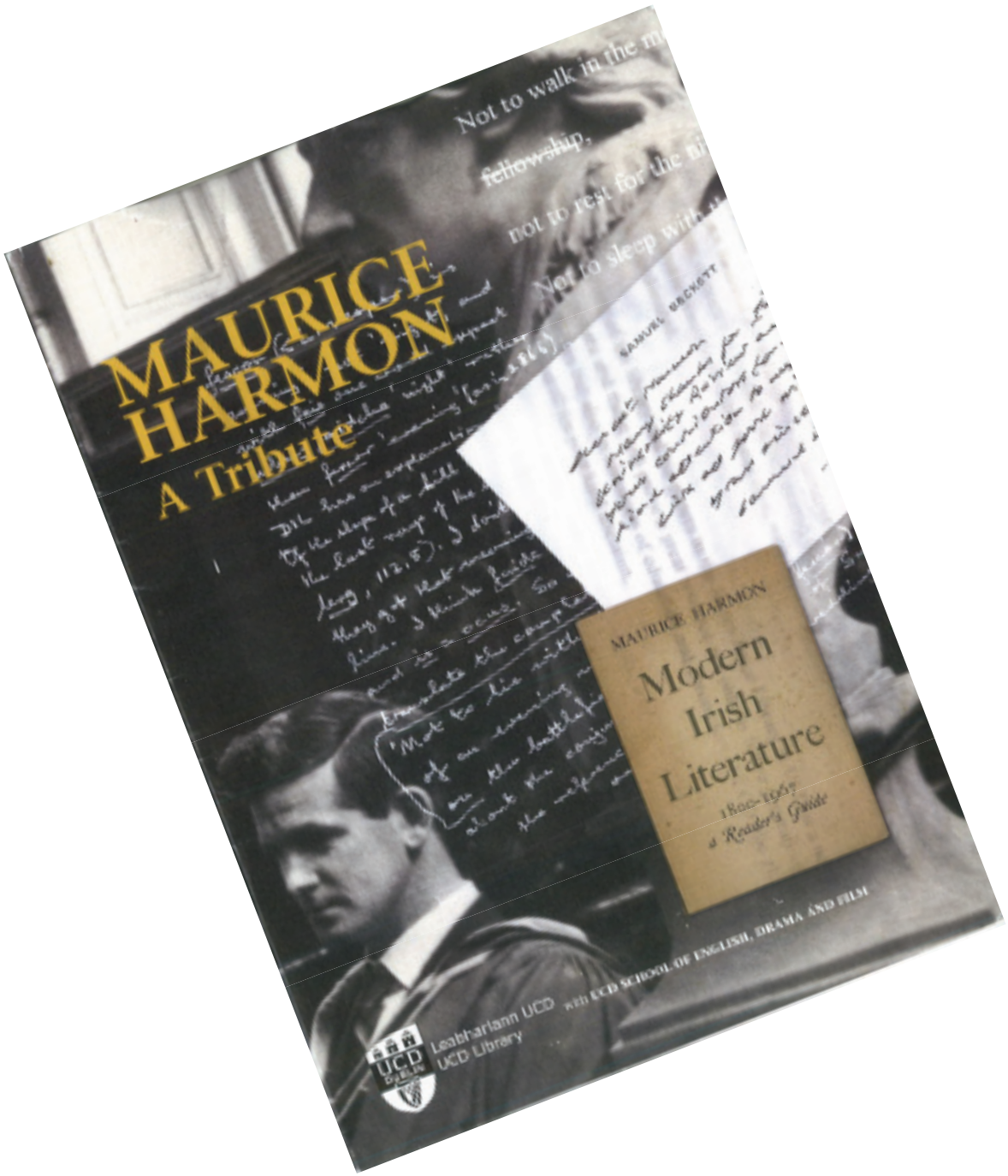
II Jornadas Internacionales Fronteras, Ciudadanía y Conformación de Espacios en el Cono Sur: una mirada desde las Ciencias Humanas y Sociales (2015). UniRío (UNRC). 978-987-688-114-2

"Prologue" in Caderno de Letras (2016) ISSN2358-1409, Volumen 27. 11-12 (online). ISSN0102-9576 (hard copy).

Argentina e Irlanda 1816-1916. Actores, acciones y conmemoraciones. (forthcoming 2018);

Bernard Shaw, Crítico (forthcoming 2018).

Tribute to a Poet, Scholar and Critic


MAURICE HARMON
A Tribute
Not to walk in the
fellowship,
not to rest for the
Not to sleep with
SAMUEL BECKETT
MAURICE HARMON
Modern Irish Literature
1800-1967
a Reader's Guide
Leabharlann UCD
UCD Library
with UCD SCHOOL OF ENGLISH, DRAMA AND FILM

To Maurice Harmon, 5 October 2017

Christopher Murray

Abstract: *Speech at University College Dublin, School of English, Drama and Film, paying tribute to Maurice Harmon on the occasion of his book donation to the Special Collections Reading Room.*

Keywords: *Maurice Harmon;editor; poetry.*

Dr Howard, Dr Rogers, ladies and gentlemen. It is a great privilege for me to be asked to speak here on this important occasion, to pay tribute to my friend and former colleague Maurice Harmon, and to celebrate the reception of his books and archives by the James Joyce Library in UCD. It is good to see present his wife Maura and daughter Maura. Also to see so many of Maurice's contemporaries, friends and admirers.

In order now to describe and, indeed, appreciate the extraordinary donation Maurice is making, i.e. over 4,000 books and 50 boxes of archival papers, I want to provide a context. (Here I am indebted to Barbara Brown for providing me with copies of the two catalogues of Maurice's books and papers).

Donal McCartney entitled his history of this university *UCD: A National Idea*. Today, however, the term is "globalised" rather than "national"; UCD promotes itself as "Ireland's Global University". Before UCD became "globalised" it positioned itself as culturally and actively involved with issues of national identity and the role of education in same. That landscape has now changed. We look outside the window and we see the Confucius Institute announcing a quite different emphasis on campus. Maurice Harmon belongs, like myself, to the earlier generation, when the contours were different, when the idea of a university was still that of Newman, reinforced by modern Irish history. The landscape then had different signposts.

They did point outside the country, however, to the United States in particular, where the new ideas for the modernisation of the Humanities and for the teaching of the Humanities were to be found. Maurice spent some ten years in the USA after completing BA and MA in English at UCD, under Jeremiah Hogan, taking a significant Teaching Fellowship at Harvard for three years, before moving on to Oregon as Assistant Professor of English, finishing his PhD, teaching as Associate Professor in Notre Dame for two years, and then recirculating home to teach at UCD, still located at Earlsfort Terrace. Such a brief summary covers ten years of growth, of assimilation, especially at Harvard under John Kelleher, of high standards and new ideas. After that period, the move to

Belfield in 1970 signalled a new phase in the history of UCD, and Maurice was to fit most effectively within the new outward-looking generation of scholars with experience abroad that would shape the new UCD.[1] It is within this framework of tradition and cosmopolitanism that Maurice's contribution to UCD must be appreciated.

There are, I think, two components to what the archives signify. First they speak to us of the contribution of a man Terence Brown has described, by associating him with Seán Ó Faoláin, as a "public intellectual".[2] This is significant. It implies a figure who, like O'Faoláin or, indeed, our president Michael D. Higgins – and I'm thinking here of Mr Higgins's recent book *When Ideas Matter*: *Speeches for an Ethical Republic* – takes writing seriously as contributing to the public good.

What is it that a university lecturer in literature might contribute in this context? In the last chapter of his book, *Ireland 1912-1985: Politics and Society*, the Cork historian J.J. Lee explores how our main universities have – as he put it – made a "contribution to national thought", given the largely anti-intellectual nature of Irish society. Joe Lee finds that there was a core of teachers and thinkers in Ireland who fought against the conservatism, the censorship, the sectarianism and the educational shortcomings present in this country right up to the 1980s. Interestingly, for a UCC man, Lee's hero is T. Desmond Williams, professor of modern Irish history at UCD at the time Maurice was starting to teach. Williams stands as a model, even a symbol, of the intellectual who by example and brilliance of argument spreads ideas that bring about change for the better. Williams's example of the academic as thinker drew around him kindred spirits in UCD, such as Patrick Lynch, Professor of Economics, described by Lee as playing "a central role in raising awareness of the importance of both scientific and technological change for Irish development".[3] When Maurice Harmon returned to Dublin from the United States in 1965 he quietly began to involve himself in this intellectual revolution.

The link, the organ, for Maurice was the journal he founded in 1970, namely *Irish University Review.* This was actually a *re*-founding of a graduates association review established within the Department of English 1n 1954, lasting intermittently until 1968, by which time Maurice was involved. But the *IUR* was a clean slate. On the editorial board were Desmond Williams and Patrick Lynch. Maurice's advisory board included Conor Cruise O'Brien, who had an article on Machiavelli in the first issue of the new *IUR*, autumn 1970, nicely applied to contemporary American foreign policy but relevant to Ireland also. Autobiographically, O'Brien told his student audience at NYU that he was about to return to Ireland from New York to Dublin North-East (Harmon country, remember) in order to become a Labour T.D., by means of which political changes would follow in Ireland, and O'Brien added: "It is all one struggle, though it has to be carried on in different places under different conditions and symbols."[4] Harnessing such talent, Maurice aligned himself with the progressives at UCD.

Maurice had on his editorial board alongside Patrick Lynch and John O'Meara from Classics, none other than Roger McHugh. Here was a most important figure and mentor in Harmon's career. McHugh had in 1967 been appointed the first Professor of Anglo-Irish Literature and Drama at UCD and was a powerful figure in the college,

a member of the senate, and so on. In brief, McHugh now set up a new graduate programme in Irish Studies and made Maurice a leading figure within it. The curriculum was broad and comprehensive, as McHugh believed in inter-disciplinarity before the dreadful term was invented. Lectures were offered on three days a week, covering prose, drama and poetry. McHugh inducted lecturers from other Departments, Irish Folklore, Modern Irish History, and Modern English, and also invited in special speakers, usually practitioners such as Mervyn Wall, Francis Stuart, John McGahern, Seamus Heaney, the Irish-American Tom Flanagan and so on, giving students a real feel for Irish writing as international. The MA attracted big numbers for those times, many applicants coming from the USA. In this environment Maurice flourished. The range of the courses seemed to suit him. Something the poet Tom Kinsella wrote in tribute on Maurice's 80th birthday is appropriate to quote here, as it sums up pithily Maurice's skill as scholar and as teacher, of poetry in particular. Here is what Kinsella in part wrote:

> I have always admired and respected him for his unobtrusive efficiency. It is an uncommon quality, accompanied in Maurice's case by the related ability to identify the necessary work, regardless of current opinion, and to deal with the matter. [Kinsella the former civil servant!]
> It [This quality] showed on the wider scale [Kinsella continues] in his special attention to a vital period in Irish poetic creativity, having little to do with Anglo-Irish literature as usually understood: the modern generations collecting themselves in a time of psychic stress, of hesitancy after recent great art, against a background of overwhelming world violence.[5]

The fruits of this keen teaching talent are to be seen in the cogent examination to be found in Maurice's edition of *Irish Poetry after Yeats: Seven Poets* (1979), a ground-breaking book, where the young Seamus Heaney wins a secure place in the pantheon, alongside Austin Clarke, Patrick Kavanagh, Denis Devlin, Richard Murphy, Thomas Kinsella and John Montague. This kind of close analytic work had not been done before in Irish criticism of Irish literature. Its purpose was to lay down scholarly standards in the field and to demonstrate how principles of criticism can be applied to living as well as dead authors. This was to extend the canon and to expand its modernist range. This is how Maurice proceeded. He did the work, as Kinsella says, and he showed how others might learn how to do it too. With Roger McHugh Maurice co-wrote *A Short History of Anglo-Irish Literature* in 1982, following up the research tool Maurice titled *Select Bibliography for the Study of Anglo-Irish Literature and its Backgrounds*. A new subject was being invented for international consideration.

Maurice also taught in a two-year M.Phil. in Irish Studies at UCD, embracing Old Irish, mythology, history, literature and archaeology. In this environment he found companionship among the best scholars in Ireland. He was director of this M.Phil for eight years. His much-admired translation of *Acallam na Senórach*, published in 2009 under the title *The Dialogue of the Ancients of Ireland*, has its roots in that environment.

In all of this work Maurice Harmon practised what he preached. He stood out as a sterling example of what a top-class scholar should be, and in that way he enriched the university. He is enriching it again now in donating over 4,000 books which were the foundation of his scholarship. Indirectly, by their means his teaching career goes on; future students and researchers will discover this treasure trove and find themselves inspired to range widely and think afresh about the subject of Irish literature and its values.

The catalogue of Maurice's books fills 139 typed pages. The entries stretch alphabetically all the way from AE to W.B (Yeats, of course), with secondary and critical works included along the way. The graph shoots up, predictably, when a name happens to be the subject of a book Maurice himself wrote. Yet the list for Mary Lavin is surprisingly long also, ditto for Ben Kiely, writers Maurice greatly admired. And so it is too with Brian Friel, Tom Murphy, John F. Deane, Dennis O'Driscoll, Eavan Boland, Eiléan Ní Chuiilleanáin and many other contemporary writers, some of them present with us here today. Their books are all here.

The other component of the archive I must describe relates to the fifty boxes of Maurice Harmon's papers. What a wonderful acquisition this is for UCD to have! It must be unique in Ireland. The lists alone of the contents come to 117 typed pages. They relate in part to personal correspondence to and from contemporary authors, essays, talks, book reviews, research notes and no fewer than eight boxes containing additional materiaI on the books Maurice published, which include two books on O'Faolain – one a critical study, the other a fine biography – as well as four others on Beckett, Clarke, Kinsella, and Richard Murphy, plus the books he edited at strategic times, in 1972 *J.M. Synge: Centenary Essays*; in 1984 *The Irish Writer and the City*, marking the first IASIL conference at UCD, which Maurice as chairman organized; and in 2001 the book of essays celebrating Liam Miller's Dolmen Press. Such books mark key points in our cultural history.

Again, the papers are unique in that they complement the books. (The Beckett book, incidentally, *No Author Better Served*, marks a different sort of project, and a different achievement. On a fellowship at the Burns Library, Boston College, Maurice was invited to edit a newly acquired correspondence between Beckett and the American theatre director Alan Schneider, to be published by Harvard University Press in 1998. The result was a quiet coup for Maurice, since his book anticipated the first volume of Beckett's collected letters by eleven years.)

But Harmon's own poetry is another matter. I refer here to the five books of poetry he has had published over the past twenty years or so, following his early retirement from UCD. Let me just name these in order of publication: *The Last Regatta* (2000), *The Doll with Two Backs* (2004), *When Love is Not Enough* (2010), *Loose Connections (*2012) and *Hoops of Holiness* (2016), an extraordinary achievement. Academics in departments of English have been known to dabble a bit in this pursuit, and some succeed in getting the odd poem or two published, but very few reach the level of publishing a book of poems; and as for five books from an internationally recognised publisher of poetry, why, that is the stuff of dreams.

Once more the MS archive complements the book collection. The genesis, the raw material is here, the drafts, the proofs, the unpublished poetry, as well as various drafts of what has been published, the correspondence about, etc., all evidence of the committed writer. Maurice Harmon does not dabble. Rather, it is with him as Patrick Kavanagh famously declared: "A man . . . dabbles in words and rhymes and finds that it is his life." Maurice knows this in his bones. As he writes in a long autobiographical poem "Broken Lights, Broken Lances" as a young teacher in Oregon:

> The poem on the page [was] a sacred text to him
> its meanings not imposed but traced, inferred
> from close inspection, clues disclosed –
> touchstone, texture, the tracery of signs.
>
> He loved the entering
> the feel of an inner shape when elements fused
> the leap of faith where the imagination's
> secret flame cleared the lines.[6]

The imagination's secret flame, indeed. The Muses have certainly bestowed it on Maurice, and he has not hoarded it. He has done an immense amount to support, advise on and further the publication of poetry in Ireland. He has fostered the flame in many others. And this flame comes as a double bonus to his alma mater now, with the collection of books and the personal archive he has donated.

Maurice's gifting of his library and his papers to the James Joyce Library at UCD is a noble and generous gesture and these will prove a great resource not only to future generations of students and scholars but also to historians of education and chroniclers of UCD, the global university. Thank you all for your kind attention.

Notes

1 In *UCD: A National Idea* (Dublin: Gill and Macmillan, 1999), Donal McCartney says concerning the 1950s and 1960s: "It was an era in which there were signs of great upheavals trying to happen, reflecting circumstances in the world and the country brought on by the new communications technology and the emergence of the global village" (412). Globalisation was down the line.

2 Terence Brown, "Foreword" to Maurice Harmon, *Selected Essays*, ed. by Barbara Brown. Dublin, Irish Academic Press, 2006. viii. Brown singles out Maurice's essay, 'Sean O'Faolain: Man of Ideas' as "the central essay" in the collection.

3 J.J. Lee, *Ireland 1912-1985: Politics and Society.* Cambridge: Cambridge University Press,1989. 641.

4 Conor Cruise O'Brien, "What Exhortation?", *Irish University Review*, 1.1 (Autumn 1970) 48-61 (p.59).

5 Thomas Kinsella, "A Note for Maurice's 80th", *Honouring the Word: Poetry and Prose Celebrating Maurice Harmon on his Eightieth Birthday*, ed. Barbara Brown. Cliffs of Moher: Salmon Publishing, 2010. 26-27 (p.26).

6 Maurice Harmon, *The Doll with Two Backs and Other Poems*. Cliffs of Moher: Salmon Publishing, 2004. 30.

The Professor

Maurice Harmon

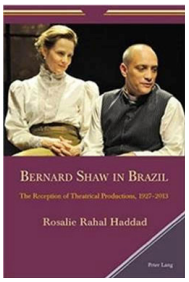
Loved the sound of his own voice
which he cracked like a whip
into every corner of the theatre;
unable to tolerate inattention,
enraged if students presumed to talk,
ejected them emphatically;
as though they were still in junior school
and he the bully in residence.

Ridicule

Maurice Harmon

We had a professor one time, intellectually
head and shoulders above the rest of us
but he liked to gossip with his staff about his staff.
One colleague, an unassuming scholar,
whom we admired, spent years
preparing a definitive edition
of Milton's shorter poems.
The Professor doubted he would ever finish.
Another's lectures were so insightful and helpful
that students were eager to hear him.
The Professor thought such populist behaviour
out of place.
A woman colleague liked to give parties.
You met interesting people there –
Negotiators with the IRA, financiers, film directors,
Writers, painters, actors. It was the place to be.
The Professor deplored its 'vulgarity'.
This fondness for derision altered our view of him.
Belittling others he belittled himself

Review



ROSALIE RAHAL HADDAD, *Bernard Shaw in Brazil. The Reception of Theatrical Productions*, 1927-2013. Bern: Peter Lang, 2016. 276 pp.*

The members of The Irish Theatrical Diaspora Project have taken on an aspect of the cultural history of Irish drama: its reception abroad. John Harrington's T*he Irish Play in the New York Stage, 1874-1966*, Patrick Lonergan's *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* and Peter Kuch's work on the reception of Irish plays in Australia and New Zealand have covered reception in the English-speaking world. Reception gets more complicated, however, when one turns to Irish plays that are produced in the non-English speaking world. Shifts in economic and political conditions, not to speak of the challenges of translation, have affected the reception of Irish drama in countries as Barry Keane's *Irish Drama in Poland* demonstrates.

Rosalie Haddad is Brazil's pre-eminent Shavian. In addition to her work on Shaw's drama (George *Bernard Shaw e a Renovação do Teatro Inglés*. 1997), she has published on Shaw's prose (*Bernard Shaw's Novels: His Drama of Ideas in Embryo*. 2004) and on his criticism (*Shaw. O Critico*. 2009). In 2008, she produced *Shaw's The Simpleton of the Unexpected Isles* (1935), a satirical allegory about a utopian society created on a fictional island that recently emerged from the Indian Ocean. Directed by Domingos Nunez for the Cia Ludens theatre company, a professional theatre company with a mission to research, translate, and produce the work of Irish dramatists in the context of the complexity of Brazilian society, the play ran from June 6-July 27, 2008 to positive critical response; however, the translation of "Unexpected Isle" as "Land of the Absurd" prompted reviewers to regard the play as anticipating the Theatre of the Absurd, the post war theatre of the '50s and '60s!

Haddad focuses her study on the history of five Shaw plays produced in Rio de Janeiro and São Paulo: *Pygmalion, My Fair Lady, Arms and the Man, Candida and Mrs. Warren's Profession*. Her caveat "The present study is predicated on the belief the reception of Shaw's plays in Brazil must necessarily be seen within the historical context of the period when each production was staged" informs a study of Shaw in Brazil that is grounded in the context of the economic, political and social condition and on translations and adaptions for the monoglot English speakers.

Pygmalion was Shaw's most produced play (1927, 1928, 1929, 1942, 1956 and 1959) despite the country's lack of drama schools for aspiring actors and a cadre of experienced theatre critics. Shaw's didacticism was also alien to a Carioca audience more comfortable with light French comedies with happy ending. *Pygmalion* appealed more to the increased European immigrant population of Sao Paulo. Miroel Silveira's

adaptation of*Pygmalion* for its 1942 production, an attempt to nationalize the play and to make it a lighter entertainment, was welcomed by audiences but the unidentified drama critic of *Diário de Notícias* panned the adaptation. *Pygmalion* disappeared from the Brazilian stage after 1959, but it appeared as the Brazilian production of *My Fair Lady*, the musical based on *Pygmalion*, and as the popular *Pigmalião 70*, a soap opera created for Globo Television that featured a male Eliza, the poor street trader Nando who is transformed by a wealthy Paulista woman.

Haddad considers *My Fair Lady* a separate Shavian play. Despite the economic instability in the country at the time and the difficulty of translating the *My Fair Lady* text into Portuguêş Brasileiro., the first Brazilian production of *Minha Querida Lady* in Rio in 1962 was a commercial and critical success. Shaw linked language and class and used Eliza Doolittle's dropped "h," "the single most powerful pronunciation shibboleth in English," identifies the speaker as uneducated; however, one doesn't encounter those dialect/class markers in Brazil, so slang replace Eliza's working-class accent.

Arms and the Man Shaw's combination of social criticismand comedy about military heroics was produced in Brazil in several incarnations and under several different titles including an operetta called *O Soldado de Chocolate* (*The Chocolate Soldier*) which was the most commercially successful version of the play. Again, Brazilian theatre misinterpreted Shaw purpose with the play and replaced it with a production that guaranteed a good box office.

Influenced by Ibsen, the love triangle between the heroine, her dull pastor husband and a young poet that is the plot of Candida appeared to confuse Brazilian theatre critics. While the play was received with enthusiasm in Rio, São Paulo critics were unimpressed. Again, it was the fundamental alteration of Shaw's *Candida* in the Brazilian adaptation of the play that was criticized. Haddad attributes the critical difference between the reception of the play as a matter of the Paulista critics reading the play before attending the performance.

Zé Henrique de Paula directed the most successful production of *Candida* in 2008. Theatre reviewing was diminished by the military dictatorship; however, the review of Barbara Heliodora, who served as the drama critic of *O Globo* till the age of ninety was the only critic to engage with the details of the production concluded that the production with its music and other contemporary details was unfaithful to Shaw. Once again, Shaw had been adapted for a Brazilian audience interested in entertainment rather than social drama.

In *Mrs. Warren's Profession* Shaw defended a woman's right to prostitute herself as an ultimate solution to earning enough money to live a dignified life, and in doing so, Shaw challenged English censorship. When the play was produced in New York's Garrick Theatre in 1905, the cast was arrested. Published first in Brazil in 1947, *Mrs. Warren's Profession* was ignored until the 1960 Teatro dos Sete production of the play in Rio. Henrique Oscar's review in the *Diário de Notícias* of the production gave special praise to Fernanda Montenegro's portrayal of Vivie Warren. Many *ILS* readers will

recognize Montenegro from her role in the 1998 film "Central Station" for which she was nominated for an Academy Award. (In the tradition of the Shavian "new woman," Montenegro told the Brazilian senate in 2006, "Culture is above all a social need. It is not a frivolity.")

In many ways, the military dictatorship that started with military coup in 1964 and lasted until 1985 resulted in dark theatres in the country and the disappearance of serious theatrical criticism. During that period, the telenovela replaced the theatre as the major entertainment outlet for Brazilian audiences and yet, as Haddad demonstrates in her excellent analysis of Shaw in Brazil, there have been some successful productions in Rio and São Paulo for audiences who, despite their cultural differences, are drawn to Shavian drama.

Maureen Murphy

Note

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